

**NEWS: FUJI'S PREMIUM  
26X BRIDGE MEGA ZOOM**



**TESTED: SONY NEX-5N  
DSLR SENSOR INSIDE!**

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### FUJIFILM FINEPIX X10

Retro digital with quality results

AP EXPLAINS



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### RESIZING YOUR PICTURES

What's the least destructive way?

STEAM RAILWAYS



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### STEAM CELEBRATION

Jensen's 25-year railway project



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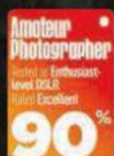


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**Amateur Photographer** For everyone who loves photography

**THE ELEMENT** that most often amazes us when visiting ancient monuments is that they were built at all. Stonehenge is just a pile of stones unless you can appreciate that men without fluorescent jackets, safety glasses and tower cranes erected these mammoth slabs in a particular formation to harness the sun's rays at a certain time of the year. Cave paintings leave us in wonder that bearded, pelt-clad cave dwellers thought to mix spit and pigment to consider the lines and shapes of running deer, and our centuries-old churches and cathedrals conjure up images of men with blunt metal instruments, wooden mallets and dust-covered aprons chiselling these great tributes one chip at a

time for years on end. We've become so reliant on modern tools it's become inconceivable to start any job without the correct accessories.

In photography, too, we concentrate so much on having the right things. A new lens can seem the key to a new door when really thought and work can achieve the same results with simpler kit. Jack Hood teaches us all a lesson this week (main cover picture and page 21), with his astonishing macro work – all shot on a camera not nearly man enough for the job.



**Damien Demolder**  
Editor

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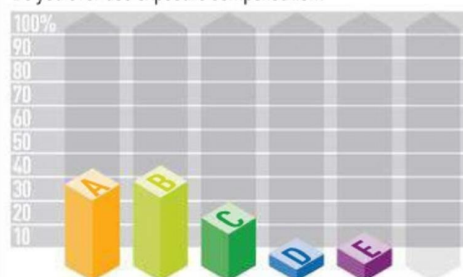
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Do you ever use exposure compensation?



### YOU ANSWERED...

A A lot, to adapt what the camera suggests	34%
B Quite often, in extreme conditions	35%
C Very rarely. It's not something I think to use	20%
D No, never. My camera gets it right every time	4%
E Almost all the time. I don't believe my meter	7%

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Do you have all the kit you need?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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## FUJI REVEALS ‘PREMIUM’ X-S1 BRIDGE CAMERA

### SNAP SHOTS

**AHEAD** of its much-anticipated compact system camera debut next year, Fujifilm has released details of its new premium-level bridge model, the X-S1, and confirmed it will go on sale in February.

Touted as a ‘new breed of bridge camera’ to rival a ‘fully manual DSLR’, the Fujifilm X-S1 sports a 26x optical zoom designed to deliver the 35mm viewing angle equivalent of a 24–624mm lens.

A digital zoom will bolster overall zoom power to a 52x focal length range of 24–1,248mm, according to Fujifilm. The 17-elements-in-12-groups (nine blades) lens includes four aspherical elements and two ED lenses.

In a statement, the company claimed: ‘Built in Japan to exacting standards, the body has a high-quality look and feel with metal dials, a rubberised coating and superior handling characteristics that will appeal to the discerning photo enthusiast.’

Shooting options include wide dynamic range, designed for high-contrast scenes and

capturing details in highlight and shadow areas.

Fujifilm claims photographers will be able to focus down to 1cm, using the camera’s super macro mode.

The X-S1 borrows its 12-million-pixel, 2/3in EXR CMOS imaging sensor from the Fujifilm X10 and boasts a minimum shutter lag of 0.01secs, plus a burst rate of seven frames per second at full resolution.

Features also include a full HD (1920x1080 pixels) movie option and a hotshoe.

A built-in EVF carries a screen resolution of 1.44 million pixels (26° viewing area), and a 3in LCD monitor (460,000 pixels) that is tiltable, says Fujifilm.

The screen offers a daylight mode to help viewing in bright light.

The X-S1 has a maximum equivalent ISO sensitivity of 12,800 (small JPEG format only).

Controls include aperture and shutter priority and manual exposure, while users can ‘fine-tune’ colour, sharpness and tone.



The X-S1 uses a 256-zone TTL metering and three modes: multi, spot and average.

Exposure compensation of ±2EV is possible in 1/3EV steps, according to the company.

Also on board are four auto bracketing options, eight film simulation modes, plus raw-format shooting and lens-shift-type image stabilisation.

The camera weighs around 920g, including battery and SD memory card.

Creative options include 360° motion panorama.

The X-S1 is due on the UK high street priced £699.

Fujifilm plans to release its first compact system camera in early 2012.

Rejecting the micro four thirds sensor format, the firm is expected to install an imaging sensor on a par with its premium-level fixed-lens compact, the X100. The X100 carries an APS-C-format sensor measuring 23.6x15.8mm. It is possible that the camera will be showcased at January trade shows in the United States.

● US riot police have been accused of shooting a photographer with a ‘non-lethal projectile’ as he was filming officers at the scene of an anti-Wall Street protest. Scott Campbell, a participant in the protest, was videoing a line of police officers in Oakland, California, during an Occupy demonstration. Campbell, 30, told the *San Jose Mercury News* that he was shot in the thigh with a non-lethal projectile, possibly a rubber bullet, causing swelling and bruising. ‘When I was approaching the line, an officer told me to stop and step back, so I stepped back five or ten feet and started filming, and I asked if that was OK,’ he told the paper. Shortly afterwards, Campbell, who is thought to have been around 50 feet from police, is heard to cry out in pain as he appears to be hit. To watch the video visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk).

## OLYMPUS TRIO QUIT OVER ACCOUNTING SCANDAL

**THREE** members of the Olympus board, including the company’s auditor, have quit the scandal-hit camera maker.

Tsuyoshi Kikukawa and Hisashi Mori, who had remained directors after the accounting losses cover-up was exposed (see *News*, AP 26 November), have resigned, along with

company auditor Hideo Yamada.

The resignations came a day before ousted CEO Michael Woodford, who is still a director, was due to meet boardroom colleagues at a meeting in Tokyo.

Woodford, who is British, was sacked in October after questioning multi-million dollar

fees Olympus paid in relation to companies it acquired.

The company claimed he was dismissed because of a culture clash.

There have been reports that the payments may be linked to Japanese crime gangs, known as yakuza, which Olympus has denied.

Kikukawa had already resigned as chairman before Mori was dismissed as vice-president when the controversy escalated last month.

Kikukawa stepped down as chairman in October, before news emerged of the financial cover-up that is now the focus of a number of fraud investigations in Japan, the United States and the UK.

● For more see page 7



### Do you have a story?

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A week of photographic opportunity

## PHOTO DIARY



### Wednesday 7 December

**EXHIBITION** Mini Print 2011, until 21 January at Artlink Centre, Hull HU5 3QP. Tel: 01482 345 104. Visit [www.artlink.uk.net](http://www.artlink.uk.net). **EXHIBITION** No Redemption by Keith Pattison, until 27 January at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Tel: 0191 227 4424. Visit [www.universitygallery.co.uk](http://www.universitygallery.co.uk).

### Thursday 8 December

**EXHIBITION** Taylor Wessing Photographic Portrait Prize 2011, until 12 February 2012 at National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit [www.npg.org.uk](http://www.npg.org.uk). **EXHIBITION** Behind the Curtains, by Tomas Van Houtryve, until 8 January 2012 at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151. Visit [www.thirdfloorgallery.com](http://www.thirdfloorgallery.com).

### Friday 9 December

**EXHIBITION** Plant Life by Isabel Bannerman, until 24 December at Jonathan Cooper Park Walk Gallery, London SW10 0AQ. Tel: 0207 351 0410. **EXHIBITION** Real Venice by various photographers, until 11 December at Somerset House, London WC2R 1LA. Tel: 0207 845 4600. Visit [www.somersethouse.org.uk](http://www.somersethouse.org.uk).



### Saturday 10 December

**DON'T MISS** How to build a DIY photography studio (1-4.30pm, costs £15), at Embrace Social Enterprises, London SW9 8RR. Tel: 0207 274 9450. **DON'T MISS** Reindeer at Covent Garden Piazza, London WC2E 8RF. Visit [www.coventgardenlondonuk.com](http://www.coventgardenlondonuk.com). **EXHIBITION** Believing is Seeing, by seven Korean Artists, until 17 December at Fotogallery, Cardiff CF5 1QE. Tel: 029 2034 1667. Visit [www.fotogallery.org](http://www.fotogallery.org).

### Sunday 11 December

**DON'T MISS** Introduction to Birdwatching on the Exe Estuary, hosted by a local naturalist (10.30am-12.30pm, costs £4), at A la Ronde, Exmouth, Devon EX8 5BD. To book, call 01395 265 514. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk). **EXHIBITION** And Time Becomes a Wondrous Thing, by Hasselblad Award winner Sune Jonsson, until 7 January 2012 at PM Gallery, London W5 5EQ. Tel: 0208 567 1227. Visit [www.ealing.gov.uk/pmgalleryandhouse](http://www.ealing.gov.uk/pmgalleryandhouse).

### Monday 12 December

**EXHIBITION** Gibson Through The Lens, features vintage images of musicians who are fans of Gibson guitars, until 31 January 2012 at the O2, London SE10 0DX. Visit [www.britishmusicexperience.com](http://www.britishmusicexperience.com). **EXHIBITION** Scandinavian Influences, Reflections and Contrasts from Life, by Mats Levander, until 31 December at Rhubarb & Custard Photo Gallery, Berkshire SL4 6AS. Tel: 01753 676 404. Visit [www.rhubarbandcustard.com](http://www.rhubarbandcustard.com).

### Tuesday 13 December LATEST AP ON SALE

**EXHIBITION** Photographs by Willie Doherty, shown alongside video works at Wolverhampton Art Gallery, West Midlands WV3 9LQ. Tel: 01902 552 055. Visit [www.wolverhamptonart.org.uk](http://www.wolverhamptonart.org.uk). **EXHIBITION** Life in the Wild by Roger Hooper, until 22 December at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit [www.hoopersgallery.co.uk](http://www.hoopersgallery.co.uk).



## CANON QUIZZED OVER CINEMA MODEL

**Mat Gallagher** asks: Could technology introduced in the new Canon EOS Cinema C300 professional video camera work its way into DSLRs, such as the replacement for the EOS 5D Mark II?

**CANON** has hinted that it is looking to improve video technology on future DSLRs, but remains tight-lipped about a replacement for the EOS 5D Mark II.

Last month, the company unveiled its EOS Cinema camera (see News, AP 19 November), aimed at professional videographers who need something more powerful than the EOS 5D Mark II. Canon claims it is set to deliver superior quality using a choice of either PL cinema lenses or the Canon EF mount.

At the same time, the firm announced a '4k video' concept DSLR, although details are sketchy.

It seems, however, that the cinema and still camera markets have very different demands. Commenting on the EOS Cinema C300 (pictured above), Canon Europe's professional support specialist Michael Burnhill told us: 'The thing with this sensor is that it is specific for video, so the only photograph you'll get from the C300 is a frame grab or a full HD, 2-million-pixel image, and that's fundamentally because the image sensor and processor are just dedicated to creating the best possible video.'

'The photo cameras are coming from the other direction – we are saying, how can

we make an amazing photo tool, and what's the best video capabilities we can put within those boundaries?'

'For stills, you need resolution and that is going to dictate how everything else works.'

That said, Canon Europe's business development manager Peter Yabsley suggested DSLR video will be enhanced. 'There are certain aspects that could be useful and we all know what people like and what they don't like in video DSLRs so, of course, we're looking at it and we'll do what we can to improve that.'

He added: 'You can never design a product for everybody. You have to have a starting point, and for the EOS range that is still imaging. Then we work around that and make it as good as we can.'

The EOS 5D Mark II may be the linking factor between the stills and video worlds, but with the C300 the differences seem clear, at least while photographers want to print their images.

Our first impressions are that on screen, or projected onto a huge cinema screen, the 2-million-pixel moving images from the C300 are breathtaking and up to exhibition standard.

● For the full interview visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## December release for CX6

## RICOH RELEASES NEW 10MP COMPACT

**RICOH** has unveiled the CX6, a 10-million-pixel digital compact camera boasting an AF speed of 0.1sec.

The CX6 sports a lens designed to deliver the 35mm viewing angle equivalent of a 28-300mm zoom.

Ricoh claims that the 3in (1.23-million-dot resolution) LCD screen is 1.7x brighter than the display on the CX5 model.

Features also include an AF continuous shooting option and aperture/shutter speed priority functions, via the mode dial.

By the time you read this, the CX6



should already be on sale in the UK, priced £259.99 and available in a choice of black, silver or pink.



## SNAP SHOTS

● Actor Hugh Grant has won a court injunction banning press photographers from taking pictures outside the home of the mother of his baby daughter. Grant said that Tinglan Hong, a Chinese actress, has been hounded by paparazzi since September. Speaking at the Leveson Inquiry into press intrusion soon after, Grant said there are two types of press photographer: staff photographers who 'just occasionally show a modicum of decency', and freelance paparazzi who show 'no mercy, no ethics'.

● In our review of luxury compacts (AP 26 November, page 70), we stated the Leica D-Lux 5 is made from an anodised plastic. Leica assures us that the D-Lux 5 Titanium is, in fact, made of 'anodised aluminium' and AP is happy to make this clear.

● Photographer and master printer Gene Nocon FRPS, whose portrait of Prince Andrew and Sarah Ferguson was used on an official stamp to mark their wedding, has died aged 65. Nocon began his career as a photographic printer in the US military, his skills later earning him the Ilford Printer of the Year award in 1980.



## Do you have a story?

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Woodford back in Japan

SPECIAL REPORT

## EX-OLYMPUS MAN: 'IT'S LIKE A JOHN GRISHAM NOVEL'

**FORMER** Olympus CEO Michael Woodford has met Japanese officials, including Tokyo police, on his first visit to Japan since he blew the whistle on a massive financial scandal.

On 24 November, three senior Olympus executives resigned (see page 5) as authorities stepped up investigations into a cover-up on investment losses since the 1990s and suspicious payments exceeding \$1 billion.

As we went to press, Woodford, 51, was heading for a further meeting with the FBI in New York, and talks with Department of Justice officials.

Woodford was sensationally sacked as CEO in October after questioning the dubious payments, just ten days into the job.

In an exclusive interview with AP, Woodford said he feared there is 'so much more to come out', potentially affecting the future regulation of Japanese companies.

Woodford spoke of how he helped uncover the scandal that cost him his job and led Olympus shares to shed more than 70% of their value (see box, right).

'I found it unbelievable, frankly... it's like a John Grisham novel this whole affair... and then if you understand all the nuances and tentacles it really is,' he told AP.

On a table in front of him sat a large black ring-binder – several inches thick – filled with documents relating to the crisis that has led to unsubstantiated press reports of



CHRIS CHEESMAN

'crime gang' involvement.

Woodford, who is originally from Liverpool, said the revelations have left him unable to relax. 'We have to clear up this horrible [corporate] governance issue, then we can move forward. Olympus could become a glowing example of what corporate governance could mean,' he insisted.

Woodford has called for the entire Olympus board of directors to resign.

However, in a statement, Olympus president and CEO Shuichi Takayama pledged a management overhaul, but stopped short of removing the whole board.

## HUNGER FOR COMEBACK

Woodford, who had worked for Olympus for 30 years, is keen to return as boss of the 92-year-old corporation.

There has been media speculation that Olympus might seek to sell off its camera business to survive the accounting crisis.

Asked what he would do if shareholders reinstate him at the helm, Woodford replied: 'The camera business is stronger than it's been for several years... We have gone back into profit in the consumer business and I would keep it for the moment.'

He hinted that he would have felt differently had he been in charge three or four years ago.

However, he added that, in future, the camera division must be 'super-fit'.

## FIRED CEO SPELLS OUT FUTURE

**WOODFORD** sees a huge potential for the 'high-end superzoom', yet it seems Olympus's Pen-branded micro four thirds models hold the key to the photo division, having given it a platform to 'rebuild'.

However, Woodford – who is a big fan of the Olympus Pen E-P3 – voiced frustration that Olympus had only 'limited resources' to promote the Pen in an ever-more cut-throat market – a concern amplified by the 'weird and wonderful' acquisitions that included an outfit making face cream.

'To me, the product is everything. We've seen that with the Pen... to get back to 24/25% [market share] in Japan – the home of Canon and Nikon – is quite remarkable,' he said.

The damage done to the brand's reputation by the widening scandal has left him 'depressed and saddened', yet he insisted Olympus is not fatally

wounded. 'I wouldn't say I would be prepared to go back and run it if I felt it was too late, would I?', added Woodford, who told AP that his father was a photographer.

'To me, there's nothing wrong with Olympus, except the most senior management – that's the weakness.'

He stressed that the medical equipment and camera divisions share many 'common components'.

'The distribution channels are very limited, so you don't need a massive infrastructure. What you need to do is invest in the product and also, to some extent, the brand.'

'You would be a romantic and a fantasist if you felt the [camera business] was going to be really profitable... But it could be a profitable business, utilising the infrastructure of, for example in the UK, KeyMed [medical equipment subsidiary], which is a brilliant company.'

## HOW SCANDAL WAS EXPOSED

**WOODFORD** was at Olympus's European base in Hamburg, Germany, on 27 July when he was alerted to the crisis, a week after Japanese financial journal *Facta* raised questions about exceptionally high fees paid to advisers in relation to companies Olympus had acquired.

Woodford asked a Japanese businessman he knows to translate the *Facta* magazine article and, soon after, a contact with knowledge of Olympus confirmed Woodford's fears. The ex-CEO acted after receiving emails from contacts warning him of the potential implications for the company.

Although the main focus was \$687m in fees linked to 'unknown parties' in the Cayman Islands (in relation to Olympus's takeover of British medical equipment maker Gyrus in 2008), Woodford has also questioned payments related to several 'Mickey Mouse' acquisitions that stand apart from Olympus's core activities (one of which makes microwave dishes), in total involving more than \$900m.

Woodford's concerns prompted him to independently commission accountants PricewaterhouseCoopers (PwC) to draw up a report on the suspicious dealings, a document now in the hands of investigators at the UK's Serious Fraud Office (SFO).

'The night I got to Japan I sent [the board] my report and a letter, then I'm dismissed...' said Woodford. 'I had brought notice to the board in an evidential way. They wanted to close it down quickly, close me down... Japanese companies hate anything public, so what were they so scared of?'

Asked if he thought his fellow directors had been naïve to sack him in the knowledge he may go public, Woodford replied: 'I think they were desperately scared and thought they could perhaps manage it and weather it out.'

When approached by AP, the SFO refused to say which aspect of the matter its inquiry will focus on. PwC also declined to comment.

Reluctant to speculate on how Olympus executed the cover-up, the former CEO repeated calls for 'forensic accountants' to act within weeks, to rescue the company from its 'current totally dysfunctional state'.



AP  
THIS  
WEEK  
IN...

1904

Dr HR Mill of the Royal Meteorological Society treated visitors to the Camera Club (in Kennington, London) to a long-term weather forecast, and apparently it was good news. However, as in 1911, it was somewhat questionable as to how reliable the prediction was. 'Photographers in general will be glad to know that, according to expert opinion, the weather conditions of 1905 will resemble those of 1904, and there is every possibility of a dry year,' reported AP. Dr Mill presented a diagram depicting 'average rainfall for the past decade or two, and pointed out that every group of three years consisted of one conspicuously wet year, such as 1903, followed by two fairly dry ones'.



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NEXT YEAR'S RAINFALL.

PHOTOGRAPHY, in general, will be glad to know that, according to expert opinion, the weather conditions of 1905 will resemble those of 1904, and there is every possibility of a dry year. In the course of a long and interesting lecture on the subject of the weather, given by Dr H. Mill, of the Royal Meteorological Society, before a large party of the members of the Camera Club, on the evening of the 10th inst., the speaker pointed out that every group of three years consisted of one conspicuously wet year, such as 1903, followed by two fairly dry ones.



WITH THE CAMERA IN POLAR SEAS.

## CLUBNEWS

Club news from around the country

### AUCHTERARDER CAMERA CLUB

The club will host a talk entitled My Style of Photography, by Hunter Kennedy, on 16 January (price £2) at Auchterarder Parish Church, 24 High Street, Auchterarder, Perth and Kinross PH3 1DF. Tel: 01764 682 279. Visit [www.auchterardercameraclub.org.uk](http://www.auchterardercameraclub.org.uk).

### SHEFFIELD PHOTOGRAPHIC SOCIETY

The society plans to stage its annual exhibition from 23-26 February at the 1554 Gallery, Sheffield Cathedral, Church Street, Sheffield S1 1HA. Visit [sheffield-photographer.org.uk](http://sheffield-photographer.org.uk).

## SNAP SHOTS

● An Australian woman has launched an appeal to identify mystery people and places featured in photos that belonged to her late father, who hailed from Yorkshire. The 36 pictures belonged to Jeff Ackroyd, who did his Army training in York in 1931, according to The Press website. His daughter Rosemary said she inherited the images after her father died three years ago. Visit [www.yorkpress.co.uk](http://www.yorkpress.co.uk).

● An 8-million-pixel video and stills camera called Wingman HD has been launched that is designed for outdoor pursuits. The camera sports a 1.5in colour LCD screen, 1080p video and costs £199.99. The kit includes a '30 metres' waterproof casing and a helmet mount. Contact Delkin Devices on 0800 637 8087 or visit [www.delkin.com](http://www.delkin.com).



High standard due to digital move

## DIGITAL RPS AWARDS 'REINVIGORATED'

A UK photographer has won a Gold Medal in a projected image competition hosted by the Royal Photographic Society, which received a boost in interest after going all digital.

Andrew Gasson won the accolade for his photo of an emperor penguin (see above).

'This year's entries were of a very high standard, with entries showing technical skill and artistic merit. We had 773 entrants and it's clear that the move to a fully digital competition

has reinvigorated many photographers' picture making,' said the RPS's Exhibitions Manager Lesley Goode.

Ukrainian photographer Sergey Buslenko also won a Gold Medal (see left).



The contest, previously known as the International Slide Exhibition, went fully digital this year, having started accepting digital entries in 2007.

The 2011 International Projected Image Exhibition is due to tour the UK and Ireland.

For details visit [www.rps.org/int-proj-image-exhibition](http://www.rps.org/int-proj-image-exhibition).

## SCIENTIST CUTS BLURRY PHOTOS

SOFTWARE claimed to radically cut exposure times when using small apertures – reducing the risk of blurry pictures – has been unveiled by a Google software engineer.

Computer scientist Sam Hasinoff says he has combined a series of wide-aperture images with different depths of field to create an image with the depth of field of a small-aperture photo, but using a much shorter exposure time.

Hasinoff told *New Scientist* magazine that his method automatically calculates which combination of photos will produce the desired picture for a selected exposure.

'If either the scene or camera is moving, our method will record less motion blur, leading

to a sharper and more pleasing photo,' he said.

Commenting on the research, entitled 'Light-Efficient Photography', Hasinoff wrote on his website: 'We show that by collecting a sequence of photos and controlling the aperture, focus and exposure time of each photo individually, we can span the given depth of field in less total time than it takes to expose a single narrower-aperture photo.'

He adds: 'Our results are applicable to off-the-shelf cameras and typical photography conditions, and advocate the use of dense, wide-aperture photo sequences as a light-efficient alternative to single-shot, narrow-aperture photography.'



Do you have a story?

Contact Chris Cheesman  
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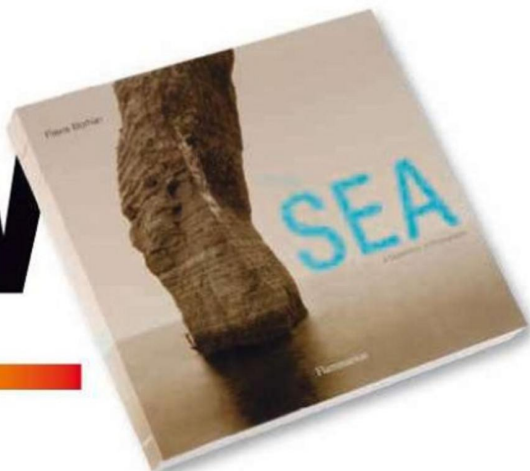
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# APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



## BOOK



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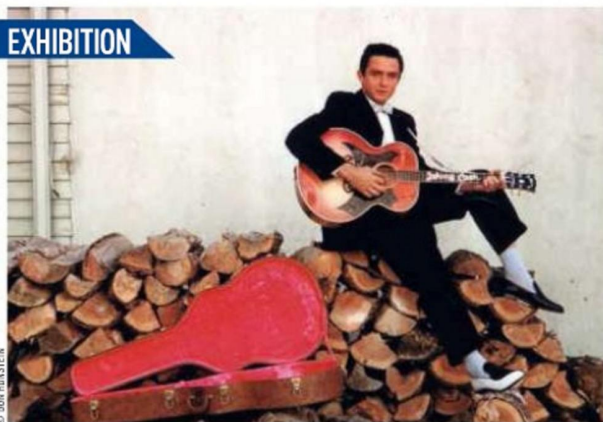
### The Sea: A Celebration in Photographs

By Pierre Borhan, Flammarion, £19.95, 300 pages, paperback, ISBN 978-2-08-020085-3

**THE OCEAN** is a sprawling expanse of saline water that has inspired awe, fear and long been a means of survival for entire communities. The sea dominates a large percentage of the earth and dwarfs the land and things that reside within it. For centuries artists have channelled the symbolic nature of the ocean and attempted to represent it as best they can. This excellent volume collects 300 images taken by some of photography's most important practitioners, such as Alfred Stieglitz, Walker Evans and Henri Cartier-Bresson. The photographs succeed in offering a cross-section of the ocean's moods, from calm to tempestuous, and demonstrate that this alien world is prone to violent outbursts as well as Zen-like tranquillity. Importantly, though, the ocean is seen as an area populated by human activity, particularly in the images of people like Sebastião Salgado and W Eugene Smith. This is a great collection of images, not just for lovers of the sea, but also for fans of symbolism and landscape/documentary photography.



## EXHIBITION



© 2011 HUNSTEIN

### Gibson Through The Lens

Until 31 January 2012. The O2, Peninsula Square, London SE10 0DX. Tel: 0208 463 2000. Website: [www.britishmusicexperience.com/gibson-through-the-lens](http://www.britishmusicexperience.com/gibson-through-the-lens). Open Mon-Sun 11am-7.30pm. Admission free

**GUITARS** are one of those objects that probably collect dust more than any other item lying around the home. Most of us go through a guitar phase, which finds us learning the basic chords and then cursing the skies when our fingers blister. At least that's my experience. But if this exhibition doesn't inspire you to pick up the axe again, nothing will. The show



© 2011 WOLMAN

contains 60 vintage and rare photographs all with one common theme: each of the performers featured is wielding a Gibson guitar and wearing trousers far too tight for men of their advanced years. There's a wide range of images on display. Included in this Gibson hall of fame are the likes of Sir Paul McCartney, Johnny Cash (above left), Jimi Hendrix (above right), Jimmy

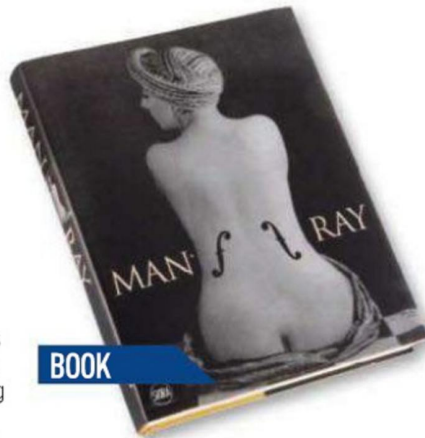
Page and Keith Richards, photographed by some of the biggest names in music photography, including Mick Rock and Ross Halfin. The exhibition is a great opportunity to enjoy some first-rate photographs and revel in the craftsmanship of these fine instruments seen in the hands of the people who persevered through the blisters.



## Man Ray

By Guido Comis and Marco Francioli, Skira, £45, 328 pages, hardback, ISBN 978-88-572-0974-6

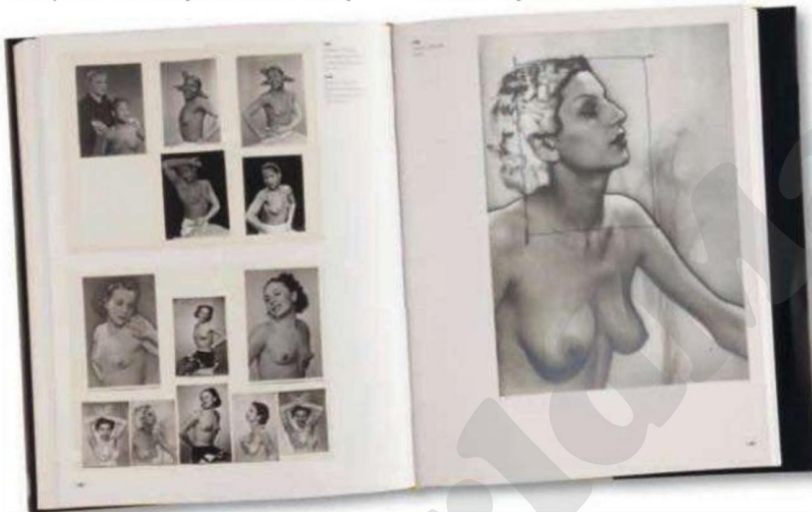
**ANYONE** with even a passing interest and understanding of the history of photography is likely to know at least one or two of Man Ray's more famous images and this book is a perfect opportunity to discover exactly why he is so important. Although Man Ray is known primarily for his contributions to the Dada and Surrealist art movements, this runs the risk of overlooking Man Ray's strength as an artist in his own right. Man Ray considered himself a painter above all else, yet his contribution to the world of photography is significant. Man Ray was an accomplished fashion and portrait photographer. He also gave the world 'rayographs', his own version of photograms. This book contains a huge selection of his work and is quite simply the best Man Ray retrospective on the market. It can be easy to skip over the essays included in many



BOOK

photography tomes, but Man Ray's life and encounters with the art world make for a fascinating story. This is great book to have on your shelf, and along with *Man Ray/Lee Miller: Partners in Surrealism* (reviewed in AP July 2) is the definitive collection of Man Ray's work.

Amateur Photographer  
★★★★★



WEBSITE

www.featureshoot.com

**THE CONCEPT** of Feature Shoot is simple: every day (or thereabouts), blog founder Alison Zavos showcases the work of a photographer. It doesn't matter who they are or where they are from. All that matters is that they are producing thought-provoking and beautiful work. What's particularly interesting is that it puts both established and emerging photographers on an even keel. It's an excellent source of exposure for newer artists and a nice way for known names to remind everyone exactly why it is they're relevant. Zavos's love of photography carries us on a journey through Iceland, Berlin, the animal kingdom and the choppy years of playful youth. It's a real pleasure navigating through the clean layout of the pages, simply designed to allow the images to stand out. Also of note is the occasional Q&A feature, which provides an insight into the minds of some of the photographers.

Amateur Photographer  
★★★★★

# CONDENSED READING

A round-up of the latest photography books on the market



● **MOUNTAIN HIGH** by Daniel Friebe and Pete Goding, £20

This showcase of Europe's 50 greatest cycle climbs is nicely illustrated and packed full of information, including cycle routes, maps and descriptions of the areas featured. If you're able to work your way through this (and Simon Warren's *100 Greatest Cycling Climbs: A Road Cyclist's Guide to Britain's Hills*), then you're likely to end up with the legs of an Olympian god.



● **BORIS MIKHAILOV: I'VE BEEN HERE ONCE BEFORE** by David Teboul, £29.95

This strange little photo-montage retrospective offers an overview of the Ukrainian photographer Boris Mikhailov, who, for the past 30 years, has taken photographs based around the idea of people living under an oppressive regime. The full-bleed images can be overwhelming at first, but once your eye settles into a comfortable rhythm of scanning the pages you may find yourself lost in Mikhailov's documentary world. Not for the faint-hearted.



● **MORE FOOD STYLING FOR PHOTOGRAPHERS AND STYLISTS** by Linda Bellingham, Jean Ann Bybee and Brad G Rogers, £24.99

You haven't lived until you've seen an image of someone using a power drill to drive screws into a pizza so it doesn't move on the table when taking a photograph. That's just one of many tips on improving your food photography included in this actually quite excellent book.



● **PRIVATE PICTURES** by Janina Struk, £14.99

This interesting book may be a little short on pictures, but the real pleasure is in the text. This book delves into the stories behind the images taken by the soldiers themselves, from the Boer Wars to the 21st century wars in Iraq and Afghanistan.



# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*



FUJIFILM

### SIMPLE SOLUTION

I have enjoyed taking photographs for about 50 years. These days I shoot exclusively with digital cameras and have often thought about buying a few (very expensive) ND filters.

However, there may be a simple solution that does not appear to have been raised by anyone. Sensors are continually being upgraded with higher sensitivity/ISO settings, so why can't sensors be designed with lower sensitivity/ISO settings? The result would be no more filters required, no more expense – and heaven for landscape photographers.

Trevor Banham, Kent

**You're a genius, Trevor. I shall make a point of asking manufacturers this from now on – Damien Demolder, Editor**

\*IN A CHOICE OF COMPACT LENS, SD OR MEMORY STICK

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

**\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address**

## Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

bewitched by image stabilisation – may think that their lens is somehow at fault!

I've now come to accept that a tripod is an essential addition to every serious photographer's kit. Incidentally, I had my local camera store check out the FZ50's image stabilisation and it's working fine – until, that is, you attempt to handhold a shot at 420mm. Lesson learned!

Sarah Osborne, Tyne and Wear

**Tripods are a girl's best friend! – Damien Demolder, Editor**

## NEW LEASE OF LIFE

I read with interest Nick Woodrow's letter (AP 12 November) about fitting a digital sensing unit inside a 35mm film camera. I have been wanting someone to design something like this for a long time.

I would like a full-frame sensor that could be fixed at, say, ISO 200 film equivalent, so all I need to do is set the shutter speed, then manually adjust the aperture and focus using the images in the viewfinder, as I did using film. Then I could use either my fixed or telephoto lenses as necessary.

Any image processing could be done via computer software. I am sure the variation in distances between the film-canister compartment and gate could be catered for without too much difficulty by supplying the units in kit form. Obviously, the camera manufacturers wouldn't want to offer such devices as they would have an impact on the sales of new cameras. I feel modern DSLRs are far too complicated, too bulky and have far too many options.

MJ Burrows, via email

**You can use a DSLR in manual mode and shoot in raw. This will deliver the same user experience you crave and, in a compact system camera, with less bulk – Damien Demolder, Editor**

## LESSON LEARNED

As someone who normally avoids lugging around a tripod at all costs, I had an eye-opening experience recently. The Panasonic Lumix DMC-FZ50 that I bought on eBay features what I thought was a fail-safe image-stabilisation system, so I took it on holiday when I spent a week camping in Devon.

When using the 35–420mm lens at the long end, sharp images (at ISO 100) were almost impossible due to camera shake despite using image stabilisation. Given that the camera boasts a highly praised Leica lens, I was somewhat miffed. After all, what use is such a long zoom if sharp images aren't possible with image stabilisation?

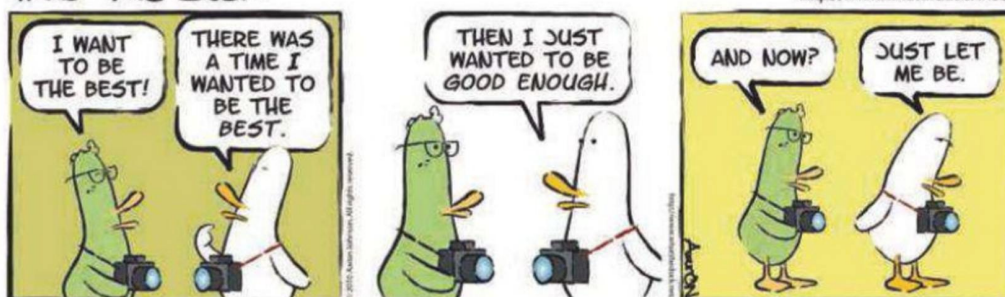
'Leave it to the expert,' said my husband.

He secured the camera to his hefty Giotto's tripod, switched off the image stabilisation and pointed the camera at a Land Rover parked in a nearby field. Using the lens at full stretch, he set the aperture to f/8, set the self-timer and pressed the shutter.

The result was a superbly sharp image of the Land Rover, which proved in an instant just why that Leica lens is so highly regarded. I now use the tripod every time I want a long shot and set the camera to f/8, which my clever-dick husband informs me is the 'sweet spot' of the lens.

The result is that I get a pin-sharp image every time. Given that image stabilisation in digital cameras can be rather ineffective at the extreme end of a powerful zoom, I wonder how many photographers –

## What The Duck





## NOT WELCOME IN CHURCH

A few weeks ago I went with my friend to photograph some derelict buildings, as I find them interesting. We had a great morning's photography, and on our way home we came across a sign that stated '12th century church, medieval stained glass, Lord Tennyson was married here'. As we both love photographing old churches we decided that, if the door was open and it wasn't in use, we would spend half an hour inside the church capturing the sun streaming through the glass.

We had only been inside the church for about 15 minutes when the vicar turned up. I won't go into all the details about how he treated us, but I will say he told us to delete our images (we didn't), shouted at us and then ordered us to leave his church.

Now I have taken photographs in cathedrals, minsters and small rural churches before, and have never been treated like a criminal just because I was taking a photograph of someone's craftsmanship. It upsets me that something I have loved doing has now made me question whether I want to visit these wonderful buildings. As far as I was aware, churches are for the people, and the fact that I was thrown out of the church upsets me and makes me angry. I just hope that no one else is unfortunate enough to try taking photographs in this church near Henley-on-Thames in Oxfordshire.

Above is a photograph of one of the derelict buildings that we visited on our day out.

**Rachel Cheer, Berkshire**

**There is no need for that sort of misery, especially when the church is trading as a tourist attraction. I wonder what Tennyson would have said. Something in iambic pentameter, no doubt! – Damien Demolder, Editor**

away from the body, squinting against bright sunlight and often with little lens extension with which to grip with the left hand?

The 'standard' grip now seems to be with the elbows as far from the body as possible and arms outstretched. It appears to rely on the camera having some kind of in-built image stabilisation. Surely the cost of this must approach that of including an optical viewfinder.

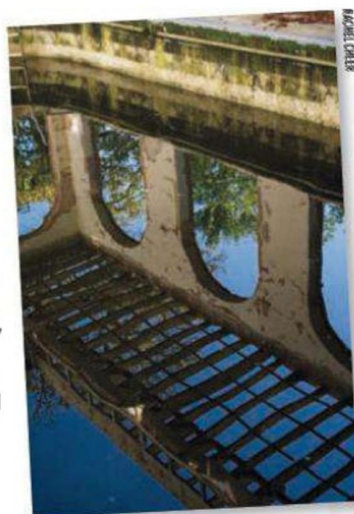
I am not saying that I have been forced to buy a DSLR because of this, as I intended to buy one anyway for the increased sensor size and quality, but the choice has actually been removed from me by manufacturers that no longer add 'proper' viewfinders.

Maybe it's just me, and viewfinders are now passé, but it would be marvellous to have a compact digital camera I could slip into my pocket and still use with my tried-and-trusted stance without having to break the bank to purchase it. I'll just have to carry on using my old Yashica zoom 35mm compact.

**Sam Evans, Staffordshire**

## THE GOOD OLD DAYS

The other day I was thumbing through some old copies of AP from the 1960s and '70s. I recalled the joy of looking at the latest film-camera bargains from long-defunct chains like Fotovalue and Photomarkets. British cameras like Reid and Microflex were still available from specialist retailers, albeit from 'special purchases' of bankrupt stock. However, what was most nostalgic, and perhaps a little sad, was the widespread use of photos of 'bathing beauties', children at play, street and shopping scenes, and public attractions that are no longer deemed politically correct.



APRIL 2011

It seems that nowadays, it would probably be difficult to take such pictures in the open without a confrontation with a 'jobsworth' demanding ID and wishing to confiscate the camera. When did being a bona fide amateur photographer equate to being regarded with deep suspicion? I suppose the advance of digital technology and the almost instant propagation of doubtful images around the world has been the death knell of a once genuinely innocent hobby.

**Philip Wills, via email**

**The situation is much less severe now, Mr Wills. You can shoot away in most places without fear – Damien Demolder, Editor**

## SNEAK PHOTOGRAPHY

There seems to be a trend emerging in recent issues of AP. I noticed it first with the winner and runner-up of the EISA Maestro awards (AP 17 September), with the shots having been taken abroad, and then in a number of reader galleries that featured photographs taken in India.

What they have in common is that they are all pictures of people. Some are posing for the camera, while others are going about their business seemingly unconcerned about its presence. Conversely, shots taken in Britain feature landscapes, lakes with rocks, buildings and flowers. Years ago it was said some African tribe members refused to be photographed because they believed it took away their spirit. Nowadays it seems it's the tribes who are willing to be photographed and the British who are losing their spirit. It's a sad time for Britain when photographers wishing to take shots that include people have to resort to 'sneak photography'.

**Melvyn Dover, Dorset**

# BACK CHAT

## AP reader Eric Malik asks whether there's a new respect for photography in public places

**PHOTOGRAPHY'S** role in bringing rioters and looters to justice during the August riots marked an important advance in public safety, but does this mean that police and local authorities will reassess their street clampdowns on photographers in quieter times? Suspicious behaviour that is dealt with by anti-terrorism rulings are clearly different from outbreaks of lawlessness, such as the recent riots as witnessed in the 'grab-what-you-can' culture shown by feral youths.

Arrests and court convictions owe much to law-abiding citizens submitting still and moving images of criminal acts in progress, a fact applauded by the police who were caught flat-footed in more than one area. The benefits of technology in mobile phones, for example, paid dividends through subsequent identification of suspects. Street-based closed-circuit television has also improved the chances of capture, although some of the scenes were sickening, particularly when one victim was supposedly being helped by onlookers only to be robbed as he was lifted to his feet.

Police appeals for extra visual evidence are understandable. There were so many areas of mob violence that it would have been impossible to apply control across fragmented districts under attack. Those innocent bystanders carrying cameras or mobile phones were at some risk themselves and could easily have been swept into a net of misconduct by mistake. Local news coverage showed one camera crew under physical attack, which resulted in damage to their equipment.

In a few months' time there will be serious questions to answer about the dichotomy of police support on one hand and their clampdown of photography in public places on the other. Clearly, it is wrong to mix terrorism and rioting in the same criminal category and apply common measures, but there has to be recognised boundaries for taking pictures in public places if the authorities want to harness the goodwill of law-abiding people when situations become nasty.

The police have a much tougher job now to ensure confidence is restored in their ability to maintain control in affected neighbourhoods. Winning hearts and minds takes time and not everyone will be convinced that recent events are simply a one-off. The 'what if...' scenarios are uppermost in the thoughts of many households and the social impact will be clear if people cannot go about their daily routines in safety. The fear of any repeated rioting will become deeply embedded unless actions are swift and positive.

Photography has earned a new respect in some instances because without it the lawless minority might have escaped any due punishment in the courts.

Taking a more enlightened approach to photography's use in other public settings needs to show balance. Any failure here might see a turn in attitude the next time a breakdown in order occurs.



# PHOTO INSIGHT

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## HEATHER ANGEL

An internationally renowned photographer of the natural world and author of more than 50 books, Heather brings her expertise to AP

**Heather Angel explains how she took her studio shot of a puffball fungus releasing a cloud of spores into the air**

**WALKING** through a woodland area is truly one of the most magical things you can do as a photographer. The things you can find there are extraordinary, and when you're able to accurately represent them through the lens of your camera you're left with unique and fascinating shots. The image here is one such example. There have been a handful of occasions when I've been scouting for images in a forest and witnessed the effect you see in this photograph, but it has always been far too quick for me to capture.

The unusual object in the frame is a puffball fungus on top of a log. The cloud you see emanating from the hole is a cluster of spores. Unlike plants, fungi don't have seeds. Instead, they have spores, so that means the fungi need a means of dispersing those spores to create more fungi. What normally happens is that when rain falls, the slight pressure of raindrops on the surface of the fungus causes the pod to evacuate its spores, shooting them into the air. Animals running around in the forest and knocking the fungi have the same effect. The spores are microscopic, yet there are so many that they form a cloud. Now obviously not all spores succeed, which is just as well because otherwise we'd be knee-deep in puffballs!

As well as relying on the spores to be picked up in the breeze and carried away, some will become attached to the legs of small mammals and insects as they move around the ground. They will then transport the spores to other areas of the forest. It's all about attempting to transport the spores away from the parent fungus and spreading

them across the environment.

This particular shot was actually taken in a studio environment. I managed to collect the log with the puffball intact. Had I removed the fungus from the log it wouldn't have looked quite as good and I probably would have ended up ruining it. Being able to photograph the fungus in the studio environment meant I had total control over what happened and I could carefully arrange the lighting and background, which in this case is black. I think the black backdrop really helps to show the fungus and its spores to best effect. Had I taken this shot in the natural environment, I would have had to contend with a mixture of twigs and leaves cluttering up the background. Crucially, that would have meant losing much of the detail of the spore cloud.

I should point out as a side note that not removing the fungus from the log also meant I was able to return it to the woods where I found it. That's something you should consider when working with subjects like this. If at all possible, you should always return your subjects to their original locations.

Once I had moved the fungus and log into the studio, my husband slowly dripped water droplets onto the surface of the fungus. That was enough to coax the fungus into action and release its spores into the air.

If you look at the picture closely, you should be able to see how I've lit the log and fungus. You'll see that the fungus is rimlit around the edge, demonstrating that it has been illuminated primarily by two light sources coming in from behind at about 45°. As I'm pointing the camera straight

at the subject, I couldn't have the flashes directly behind it because it would cause flare so I had to have them coming in at an angle from the left and right. This type of lighting also brings out the fascinating texture of the log, which is a nice contrast to the fungus. The texture of the log along with the pimpled surface of the fungus go to show that nature can really offer up some beautiful contrasts.

What's great about a photograph like this is that you can take a number of photographs and every shot will be unique because the spore cloud will always be different. There will come a time when the fungus is too wet or you've exhausted all the spores, but even so you should be able to get several images from one session.

A lot of the shots featured in my *Photo insight* articles are digital images, but this one was taken on film using a Hasselblad camera with an 80mm lens, which is a standard focal length for a medium-format camera. I attached a 21mm extension tube so I could get in a bit closer and drink in the wonderful details of the fungus.

I used to show this picture in lectures and on one occasion I did a talk at a camera club. Afterwards a woman approached me and said that she knew exactly how I took this image. She said that I had obviously pushed something up the stem and then puffed it out. I had to point out to her that doing such a thing would completely destroy the fungus and that all I was doing was demonstrating something that occurs naturally every day. Nature is full of little events like this. You just have to keep your eyes peeled. **AP**

To see more images by Heather, visit [www.heatherangel.co.uk](http://www.heatherangel.co.uk) or [www.naturalvisions.co.uk](http://www.naturalvisions.co.uk). Heather regularly runs workshops at the British Wildlife Centre. For information on courses run by Heather and her son Giles, visit [www.photographyandphotoshopcourses.co.uk](http://www.photographyandphotoshopcourses.co.uk)









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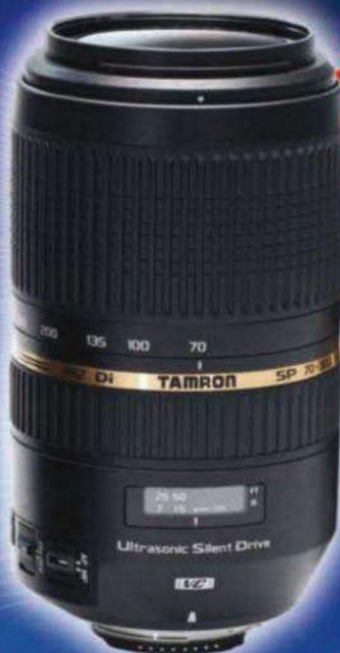


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Jack's winning shot, 'Sky Blue Drops', from AP's monthly online forum competition

# Small wonders

**Jack Hood** is just 18 years old, but already he has established himself as a macro photographer to be reckoned with. He talks to **Oliver Atwell** about his work



ALL PICTURES © JACK HOOD



**MACRO** photography can make the familiar look alien. This is particularly true when working with subjects in the natural world. Through a macro lens, those seemingly innocuous dandelion clocks that pepper your lawn take on the appearance of an incredible abstract landscape.

Eighteen-year-old Jack Hood has made a bit of name for himself on various online forums, particularly AP's monthly forum competition, where he was awarded first place in July for his shot 'Sky Blue Drops' (see page 21). Jack's masterfully executed photographs feature the kind of vivid colours, sharp focus and beautiful lighting that would make anyone practising macro photography green with envy.

Jack is currently living in Slough, Berkshire, where his day job as an IT apprentice supplements his photography work.

'Like a lot of keen photographers, I have to fit my photography around my day job,' says Jack. 'Photography is something I do in my spare time. Of course, the dream is that one day I'll be able to do it full-time.'

Jack's interest in photography started

around three years ago, when he acquired his first camera, a Fujifilm FinePix S1500. His initial shots featured his friends and family, but then one day he began taking pictures of his back garden and in the woods near his home.

'In the beginning, it was just a matter of shooting what looked interesting to me,' says Jack. 'I suppose I had a bit of a magpie eye when I first started taking photographs. I was doing an art A-level at the time and the course had a heavy emphasis on photography. It not only encouraged me to get out and shoot more, but it also showed me how important it was to identify exactly what it was that I wanted to shoot. The theme that I ended up tackling on the course was the natural world. I felt a real connection with the things I was shooting and it felt right working with the subjects I was dealing with.'

Jack's affinity with photography swiftly grew and he soon realised the inherent possibilities of such a creative medium.

'Photography for me is about taking something that we see every day and

revealing the aspects of that subject you *don't* see,' says Jack. 'Through photography, you can take a common scene and turn it into something extraordinary. We spend so much of our lives walking around with our heads down and tuned out of the environment. I suppose photography reveals the scenes and details in our ordinary lives that we take for granted.'

Jack's initial experiments were in some ways hampered by the limits of his camera.

'I had a lot of ideas in my head, but lacked the technological means to realise them,' says Jack. 'It was frustrating initially, but as I began understanding how photography worked and how the technology functioned I was slowly able to start bringing the images in my head to life.'

It was around 18 months ago that Jack won a Fujifilm FinePix S200EXR bridge camera in a competition. He then bought a Raynox DCR-250 macro converter, a 'clip-on attachment' that fits onto the end of a lens and turns your standard lens into a macro optic (see right), and since then he has spent his time exploring the parameters

**Above: 'Flower Refraction'**

Fujifilm FinePix S200EXR, 101.5mm, 1/180sec at f/5.3, ISO 100







**Top right:**  
**'Green Drops'**  
Fujifilm FinePix  
S200EXR, 77.4mm,  
1/180sec at f/4.9,  
ISO 100

**Above right:**  
**'Dandelion Dew'**  
Fujifilm FinePix  
S200EXR,  
101.5mm, 1/180sec  
at f/8, ISO 100

of macro photography in the natural world. 'Macro soon became my favourite type of photography,' says Jack. 'Being able to get that close in to a subject fascinated me. I spent a lot of time online getting inspiration from other photographers. That meant I could go out with all these things in my head and use what I'd seen as a platform to develop my own ideas.'

Using macro, Jack was able to take his ideas of using photography to show the everyday world in a new light even further.

'A blade of grass is something we see all the time,' says Jack. 'When you get right in and begin to explore the fine details of an object, you start to understand how alien our everyday world is to us. There's a lot of stuff that's too small to be seen with the naked eye. A macro lens can allow you to revel in those strange details.'

#### COLOUR AND LIGHT

Looking through Jack's images, one of the most striking aspects is his use of colour. His eye for vivid tones, such as bright yellows

and cool blues, is evident throughout many of his shots.

'Colour is the first thing I look for in a subject,' says Jack. 'It can often be difficult to spot interesting details and textures as you don't really know what you're going to get until you take the photo, but colours always stand out. It's those vibrant shades and tones that make a photo. That's not to say I won't work in black & white, though. I have taken a few monochrome shots (see above and page 24), and when you're shooting something like a dandelion clock you're faced with a real monochromatic subject. These are two extremes – bright primary colours versus a complete lack of colour.'

Jack admits that working with vibrant colours was a deliberate strategy to make his images stand out from the hordes of other macro work populating the web.

'The important thing is that my work jumps out at you,' says Jack. 'People will always be attracted to colour. Then, once they've absorbed the colour, they begin to delve a little deeper and absorb the details and textures of the subject.'

**'As you're getting in quite close to your subject you need to keep the light quite soft and spread out, otherwise it's too harsh and can blast out the details of the subject'**

Until around three months ago, Jack was working exclusively with natural light. But since buying a small flash unit – a Metz 20 C-2 – he has found that having a controllable light source has taken his imagery up a notch.

'I've been using flash more and more,' says Jack. 'It makes it a lot easier to capture the reflections on the water droplets. Crucially, being able to position the light where I want it means I can use it to make the image a little more three-dimensional.'

Jack says it's important to keep the light diffused when taking macro shots.

'As you're getting in quite close to your subject, you need to keep the light quite soft and spread out, otherwise it's too harsh and can blast out the details of the subject,' says Jack. 'I keep meaning to buy myself a small diffuser, but oddly enough I've found that just putting a bit of kitchen roll over the flash head does everything I need it to. It really softens the light in the image and gives you an even distribution of illumination.'

However, that doesn't mean natural light is not without its virtues.

'If I'm going to use natural light, I generally find that winter isn't the best time to take shots like these, at least not for the images I'm trying to achieve,' says Jack. 'The colours are quite dull and the light is rather flat. My favourite time of year to shoot is in spring and its transition into summer. Everything really comes to life then. All the new flowers and plants start appearing and colours pop up all over the place. That sort of light is perfect. Autumn has its own unique qualities as well, especially on a nice morning when you get those beautiful oranges.'

#### WORKING WITH WATER

Water droplets feature a lot in Jack's work, and it's a natural detail he is able to use creatively within his images.

'The minute fragile nature of things like water droplets and dewdrops are fascinating to see,' says Jack. 'An idea I began experimenting with quite early on was employing these droplets as lenses within the image. Then you've got two photos in one. You've got the small water droplet hanging off of a leaf and then you have that same droplet either reflecting what's going on around it or magnifying an object that is sitting directly behind it.'

'There's a lot of experimentation involved in these shots,' continues Jack. 'You have to rely on the fact





**Left: 'Dew at Sunset'**  
Fujifilm FinePix S200EXR, 56.2mm, 1/80sec at f/8, ISO 100

different focus distances on top of each another. The result is an image that has a greater depth of field.

'Focus stacking can be a bit of a godsend when photographing water droplets,' says Jack. 'If you have an object behind the droplet, your first photograph should be of the droplet. Then you focus on the object that is behind the droplet and use software to blend the two images together. That's focus stacking in a nutshell. It's a great effect. It can be incredibly difficult getting the two plains in focus, so focus stacking is something people should seriously consider if they want to attempt these kinds of shots.'

#### MOVING ON UP

Incredibly, Jack has managed to win another camera in a competition – a Nikon D3100 DSLR – although he still has a soft spot for his Fuji bridge camera.

'I've had time to get to know the bridge camera,' says Jack. 'It's become my third eye. I understand exactly how that camera works and I can previsualise the shot before I've even taken it. Perhaps in time I'll get used to working with DSLRs.'

Jack has now set his sights on moving his photography in a different direction – towards landscape pictures.

'If I'm being honest, my reasoning is that I'm not sure if there's a lot of commercial demand for macro imagery,' says Jack. 'I could be wrong, but I'm trying to think logically and seriously about how I can make a real career out of my photography. That's why I'd like to make the leap from one extreme to the other – from macro images to landscape pictures. There's a much bigger market for landscape photography, but I'm going to keep working with macro for now. My macro images have been really well received and everyone's been so nice about them. It feels pretty good.' **AP**

**Below: 'Dandelion Drops'**  
Fujifilm FinePix S200EXR, 66.3mm, 1/120sec at f/8, ISO 100

that the water droplet is going to stay in place, which can be particularly difficult when you're on location and the conditions are a little blustery.

While there are a lot of occasions when I'm discovering natural dewdrops – I work a lot in the morning when dewdrops occur most naturally – there are times when I put the water on the flower myself. That allows me to find exactly the right subject to work with and place the droplets as I want them.'

Getting such small parts of a plant in focus must be hard enough, but the fact that Jack is also able to get his droplets so sharp within the image is even more impressive.

'I always use the manual focus function on my camera,' says Jack. 'I started to do this because the autofocus on the camera I was using wasn't quite up to standard. But that then forced me to develop a keen eye for getting my images as sharp as possible without relying on the camera.'

Another method Jack uses is focus stacking, a post-processing technique that involves layering several images taken at





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# SAMSUNG NX200

With 20 million pixels on an APS-C sensor, Samsung's new NX200 promises great quality in a small body

**THE NX200** is the fourth model in the Samsung NX line of compact system cameras and marks a significant step forward for the brand. Not only is this model smaller and lighter than all previous NX cameras, but it is also the first to use the new Samsung-built, 20.3-million-pixel APS-C sensor with a resolution beyond that of most DSLRs.

Samsung has made improvements to the camera's image processing, as well as to its handling, with new high ISO settings and an upgrade to the iFunction menu system. In all, the NX200 presents a new level of quality and operation for Samsung, as well as for compact system cameras in general.

#### SAMSUNG'S OWN SENSOR

Since the first NX model, the NX10, Samsung has been using its own imaging

sensors in its compact system cameras. The APS-C-sized CMOS sensor in the NX200 sports 20.3 million pixels, making it one of the highest-resolution camera chips on the market. Being the same size as the sensors used in many DSLRs, we should experience image quality at least on a par with that which we expect from a high-end enthusiast camera.

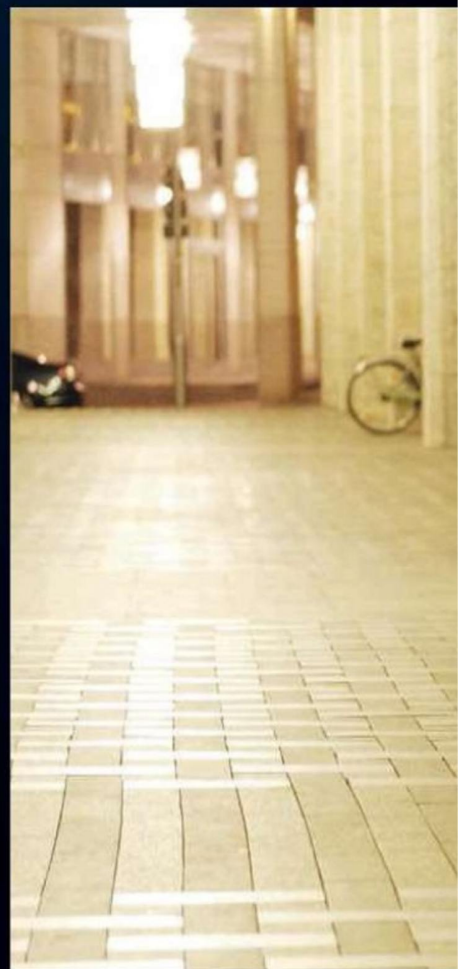
Samsung is particularly proud of this sensor because it has been designed and built in-house, just as most of the components, from the processor to the rear screen, are sourced internally. This independence is important to Samsung, as it believes it can progress at a much faster rate without having to rely for parts and components on third-party manufacturers.

#### HIGH ISO AND LOW NOISE

An important aspect of the NX200 sensor is its improved noise control. This not only allows better-quality images at high ISO settings, but also enables those ISO settings to extend further than before. The NX200 boasts a top sensitivity of ISO 12,800 in a range that begins at just ISO 100. This means the camera is much better equipped for shooting in

## AT A GLANCE

- 20.3-million-effective-pixel CMOS sensor
- 7 frames per second
- ISO 100-12,800 (expandable to 25,600)
- 1080i HD video
- Easy control via iFunction II
- Eight lenses in the Samsung NX range



low-light conditions. Noise reduction in this new sensor starts at pixel level, and then continues as the image data passes through the main processor before being saved to the memory card. A redesigned micro-lens array has reduced the gaps between lenses to improve light-gathering efficiency.

#### BUILD AND DESIGN

A striking element of the Samsung NX200 is its solid build. Samsung has used a magnesium-alloy body shell for this camera that gives it a very rugged feel, while at the same time keeping the body light. The camera seems built to last, with nicely made dials and buttons. Unlike some other compact system models, the NX200 doesn't hide away its more manual features in long and convoluted menu pages. This camera has many standard DSLR control points on the top plate and rear panel, so that DSLR users can appreciate what the camera has to offer – as well as how to access those features. While providing such a level of advanced control, the main mode dial also caters for the complete beginner with multiple automated shooting features.

#### IFUNCTION II

Samsung has taken the opportunity to upgrade the iFunction system it introduced in the NX100 with the more customisable iFunction II system. In previous models, when the iFn button on the lens was





With a new image processor and a redesigned sensor, the NX200 is able to produce clearer pictures at high ISO settings. This shot, taken at ISO 1600, displays very little noise considering the very limited lighting conditions of the scene

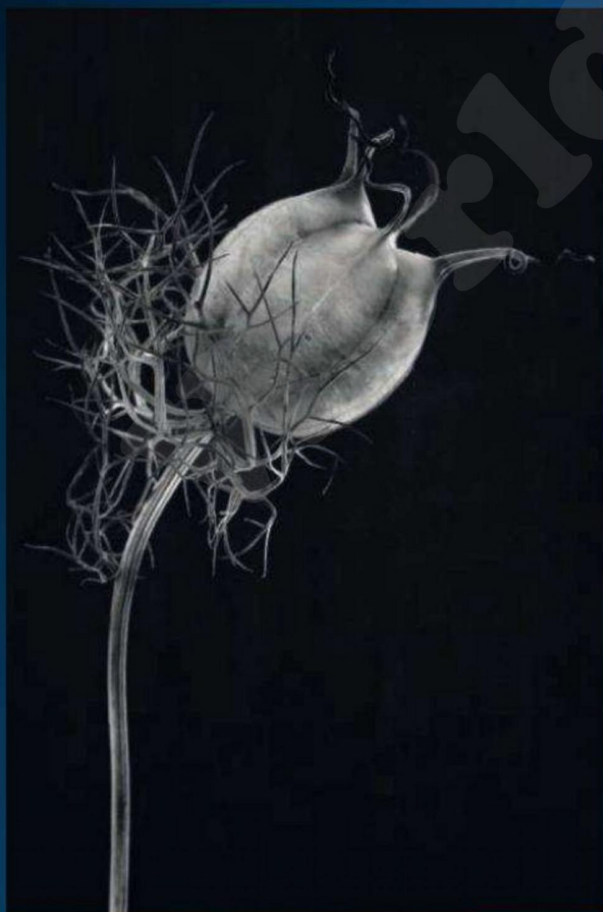
pressed, all the possible adjustable options appeared on screen for the user to scroll through. In this new generation of iFn, users can access a custom menu to select which of the functions will be on show when that magic button is pressed. The iFn button makes accessing the camera's features very quick and easy, with a simple graphic interface that anyone can understand.

## LENSES AND SYSTEM ACCESSORIES

Alongside the NX200, Samsung has introduced four new i-Function lenses to expand its optical range to eight models. The smallest of the new optics, and that which suits the NX200 best, is a 16mm f/2.4 wideangle pancake that provides an angle of view equivalent to a 24mm lens on a full-frame system. To complement the company's new HD movie mode, there is an 18-200mm zoom lens that features a silent focusing system that won't spoil the audio of your recordings. For professional-looking portraits, a super-wide-aperture 85mm f/1.4 lens has been announced, and macro fans will be pleased to see a 60mm f/2.8 optic capable of 1:1 reproduction. The 60mm focal length on the NX200's APS-C-sized sensor acts just like the old favourite 90mm did in the film days.

These lenses complement the existing 20mm f/2.8 and 30mm f/2 pancakes, the 18-55mm f/3.5-5.6 ED OIS II standard zoom as well as the EISA-award-winning 20-50mm f/3.5-5.6 ED compact zoom that already exist.

The NX flash range now comprises three units, with guide numbers from 15 to 42m, while a GPS unit encodes your position into your pictures as you take them. Samsung also has a range of polarising and neutral density filters.



The new optical additions to Samsung's NX range include a 60mm f/2.8 macro lens for 1:1 shooting. As the focal length on the APS-C sensor is effectively 90mm, it makes an excellent portrait lens too



# Word associations



**Jimmy Symonds** spent many months meticulously researching new words that entered the English language in each year of the 20th century, and illustrating them with his photographs. He tells **Gemma Padley** how the project came about and explains the appeal of mixing words and images





**IN ONE** image, a row of chairs sits curiously empty. In another photograph, an elegant lady wearing sunglasses perches haughtily in a chair. Meanwhile, a third picture shows a naked lady paddling in the sea with her back to the viewer. These photographs and others are the handiwork of Jimmy Symonds, and are the basis of a unique, innovative project exploring the relationship between words and images.

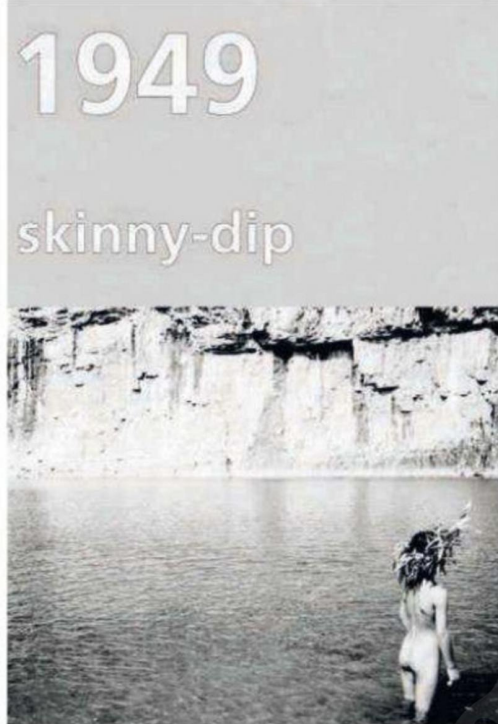
In October 2010, Jimmy, who studied English literature and primary education at Cambridge University, and went on to complete an MA in photography at the Royal College of Art, had a novel idea. He decided to research words and phrases that had entered the English language for each year of the 20th century, and then marry these phrases with images from his archive.

The result is 100 black & white images, with accompanying words and dates, that were exhibited as part of the centenary celebrations of the Oxford English Dictionary (OED) at the October Gallery in central London in August this year. The image-text combinations were presented in a series of ten handmade concertina-style books (see image on page 30), one for each decade of the 20th century.

'The idea for the project came from my fascination with words and dictionaries,' says Jimmy, who lives in Oxford. 'I was drawn to the structures of new words that were being added to the dictionary each year and wanted to draw parallels with the photographs I had been taking. I wanted to use the structure of language to bring together different types of photographs.'

#### THE PROJECT

Working on the project from October 2010 to May 2011, Jimmy tirelessly compiled list upon list of new words and phrases,



### 'I was drawn to the structures of new words that were being added to the dictionary each year'

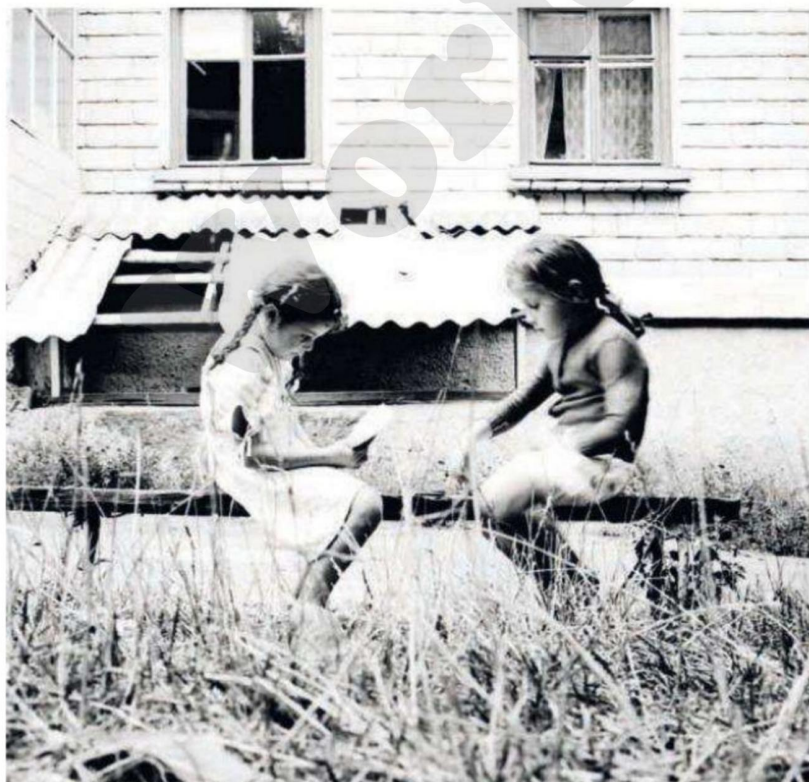
sometimes several per year, which he gradually whittled down until he had just one for each year. For example, the word or phrase for 1932 was 'VIP', for 1949 'skinny-dip' and for 1951 'game theory'. The final selection consisted of words he felt had a particular resonance, were dynamic or that could be illustrated in a vibrant, perhaps humorous way.

Once Jimmy had his collection of words and phrases, he selected a number of images that sat well with each phrase before settling on a final image. Rather than going out specifically to take pictures, Jimmy raided his photographic archive, carefully selecting images he felt would fit with each word or phrase. With his research complete, he locked himself away for several months and set to work combining the words and images, scanning the negatives and printing them onto Hahnemühle fine-art paper and producing his unique photobooks by hand.

'There are hundreds of new words that enter the English language every year,' says Jimmy. 'Going through these words was a long process as the Oxford English Dictionary stretches to many volumes! I went through each year of the 20th century and every time I found a word that I thought could be illustrated in some way, I wrote it down. I then sorted through several years' worth of negatives, many of which needed scanning, keeping in mind the words I'd chosen as I was going through. It was a continuous editing process.'

#### COMBINING WORDS AND IMAGES

At work here is a creative mind with a penchant for wordplay and a fascination for combining words and images for comic or thought-provoking effect. Jimmy's chosen image for 'problem child', for example, is two children sitting with folded arms in tantrum-mode, while for 'one-parent family' a child rests its head on the mother's lap. This unique, often humorous juxtaposition of words and images may sound bizarre to some, but the



Opposite page:  
1954 – Non-event

Above left:  
1949 – Skinny-dip

Above right:  
1966 – One-parent family

Left: 1951 – Game theory





final body of work is an impressive collection of text and image 'panels' or units that are visually engaging, enlightening and highly entertaining.

Each carefully constructed panel consists of an image, word/phrase and date, neatly placed together. The image-text panels work as single entities, but also as a series, with the dates providing a useful chronology, neatly linking each image-text panel with the one before and after it. Whether you read the caption or look at the image first, these image-text combinations provide a unique insight into the origins of some of the most widely used words in the English language, many of which we take for granted.

'I wanted to evoke a range of emotions – to create associations that would be funny, touching or unsettling,' says Jimmy. 'Words

**Above: 1919 – Problem child**



have multiple meanings, which change over time, but I've chosen a particular moment of that word to illustrate with a picture.'

#### **STRUCTURED APPROACH**

'One of my main interests is combining different forms, in this case, words and images,' says Jimmy. 'I like to have a structure to work to. Working to this idea of one phrase per year for the past 100 years provided

a useful framework. It gave the project focus and shape. Having the [chronological] structure allowed me to place images together that I couldn't have otherwise.'

Photography is as much a science as an art and [lends itself to a methodical way of working], he adds. 'I walk around with a camera all the time, taking pictures of things that interest me,' he continues. '[The act of taking pictures] is completely chaotic in its own way and I wanted to find a way to create structure from the chaos – to find a new way of connecting unconnected things.'

#### **THE PICTURES**

The photographs in the project were taken between 1994 and 2010, with locations ranging from Lincolnshire to Jakarta, Indonesia. Jimmy's subjects include



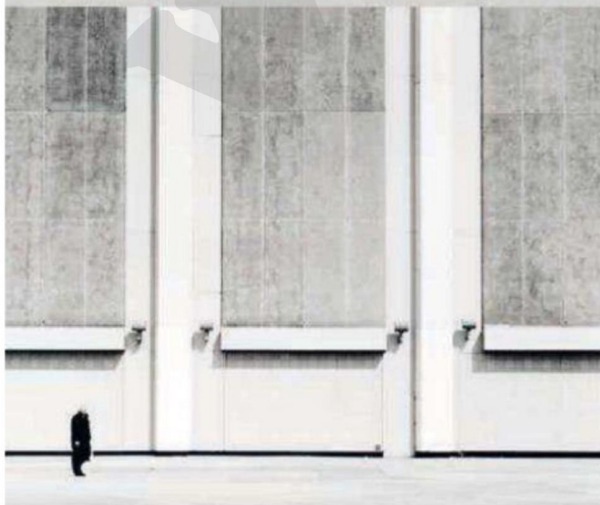


Right: 1932 – VIP

Below: 1905 – Depersonalization

1905

depersonalization



individual figures, children playing cricket on a beach or locked in concentration playing a board game, sparse unpeopled scenes and empty landscapes. Often choosing to look beyond the obvious, Jimmy endeavours to seek out areas less explored, such as places on the edge of the city. Quite often, his images isolate part of a scene and in doing so create an uncanny feel, causing the viewer to look twice at what he or she is looking at.

'I like humour and strangeness, ghostliness and eeriness,' says Jimmy. 'I enjoy creating images that have a poetic feel to them. You don't have to go to somewhere unusual to take an amazing photograph. You can go to an ordinary place and capture something really interesting. I made a decision early on not to include any colour images in the project,' he adds. 'The beauty of black & white is being able to create a sequence that doesn't jar. I felt that by including colour, it might have a jarring effect.'

#### WORDS AND PICTURES

The images, while eye-catching in their own right, take on far greater significance when shown alongside words and phrases. For example, in one image a small figure stands in the corner of the frame, dwarfed by the empty, unwelcoming surroundings. Interestingly, Jimmy chose to couple this image with the word 'depersonalization,' which is associated with a 'loss of identity'

and feelings of 'unrealness' or strangeness. The combination of word and image is powerful and haunting, each reinforcing the impact and meaning of the other.

Jimmy took his images with several cameras, including a Leica M6 with a 50mm lens, a Pentax 67 with a 90mm lens, a Nikon F3 with a 50mm lens and a Hasselblad. When producing the books, Jimmy chose to print the images fairly small to allow room for the text. Deciding how much weight should be given to the text and image was a conscious decision.

'The images could be shown larger, but for this project the text is really important,' he says. 'I wanted to make sure there was a good balance between the image, the text and the date.'

For some people, the inclusion of text alongside an image enhances the visual experience, but for others it can detract from the picture. In a way, the text is another way of 'reading' the image. It provides another layer of meaning.

'You can "overdo" the text, but it depends how it is done,' says Jimmy. 'I've taken a mathematical, minimalist approach. People looking at these images and word combinations might interpret them in completely different ways. My aim is to show my own interpretation of my images.' **AP**

To see more of Jimmy's images, visit [www.jimmysymonds.com](http://www.jimmysymonds.com)



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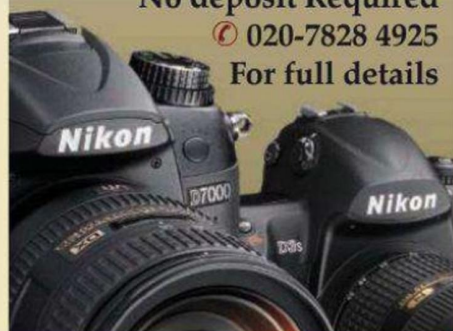


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Photograph by Tony Hurst

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**EDITOR'S  
CHOICE**

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I'm not usually a fan of spot colour in a black & white image, but here Harry has made it work well. I think the difference is that the colour works alongside the already effective shallow depth of field to bring the subject out of the frame, so we are not just relying on a gimmick to draw our attention. The fact that there is still a tiny bit of colour left in the background helps, by softening the effect a little. It would have been good straight shot, too, but Harry has created something extra – *Damien Demolder, Editor*



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2

## Harry Sherwood Surrey

At just 15 years old, Harry has already begun to amass an impressive portfolio of work. His parents are also interested in photography, so he has grown up around cameras and always wanted to know how they worked. Despite being colour blind, Harry employs a variety of vibrant colours within his images, although he also experiments with black & white.

### Red fungus

1 Harry has desaturated the area around the fungus to reveal the subject's vibrant colours  
Nikon D90, 18-105mm, 1/320sec at f/5.6, ISO 1000

### Helicopter

2 This apocalyptic image was taken during a mild forest fire  
Nikon D80, 70-300mm, 1/640sec at f/8, ISO 100

### Cobweb

3 This beautiful abstract image features dew clinging to cobwebs  
Nikon D90, 18-105mm, 1/800 at f/10, ISO 6400



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### Dawn on the farm

**1 The soft dawn light gives this image an air of tranquillity**

Canon EOS 50D, 10-20mm, 6secs at f/22, ISO 100, 3-stop soft grad filter, tripod, remote release

### Morning mist

**2 It had been raining the day before, so Jim knew that mist would be present at the scene**

Canon EOS 50D, 17-70mm, 1/800sec at f/7.1, ISO 100

### Summer evening

**3 The moving barley provides a lovely texture and foreground interest in this image**

Canon EOS 50D, 10-20mm, 1/10sec at f/13, ISO 100, 2-stop soft grad filter, tripod, remote release

### Sunrise

**4 The magical light over the grass brings out the stunning colours of the scene**

Canon EOS 40D, 17-70mm, 1.3secs at f/11, ISO 100, 3-stop hard grad, tripod, remote release

## Jim Key County Durham

Jim has always been a keen photographer and fell in love with landscape photography after visiting his son in Australia. He spent a lot of time researching equipment and techniques, and has recently bought a Canon EOS 50D with various lenses. Jim is doing well for himself, as so far he has sold 40 calendars and 100 Christmas cards of local landscapes.











## Roy Curtis Cornwall

Roy took up photography in the early 1970s after his wife studied it at art college. He found that he enjoyed it and decided to carry on. Following a 17-year break, Roy picked up a camera again in January of last year and bought his first DSLR. As he lives in Cornwall, the sea has played a large part in his images, including such subjects as seascapes, boats and, as we see here, birds.



### Family

1 The tight cropping of this family portrait emphasises the interesting composition of the three birds

Nikon D300S, 300mm, 1/200sec at f/11, ISO 200

### Telescope

2 The use of a wideangle lens has drawn the gull out from the background sky and water

Nikon D300S, 18-200mm, 1/200sec at f/13, ISO 200, polarising filter

### Landing

3 Roy has used fill-in flash on these young birds to compensate for the fading light on a late-November afternoon

Nikon D300S, 18-200mm, 1/80sec at f/14, ISO 200, polarising filter

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**Below:** Shafts of light stream through upper windows in the engine house of the Nevada Northern Railway

**Right:** Cold winter air brings about an impressive cloud of steam from an engine on the Nevada Northern Railway



# Steam driven

**Joel Jensen** shares his 25-year passion for shooting steam railways. He talks to **David Clark**

**JOEL JENSEN'S** photographs evoke what many see as the golden age of American railways. His extensive body of work, produced over a 25-year period, shows steam engines at their most romantic: powering through open landscapes, puffing out copious clouds of steam, or standing in engine sheds, bathed in shafts of silver light.

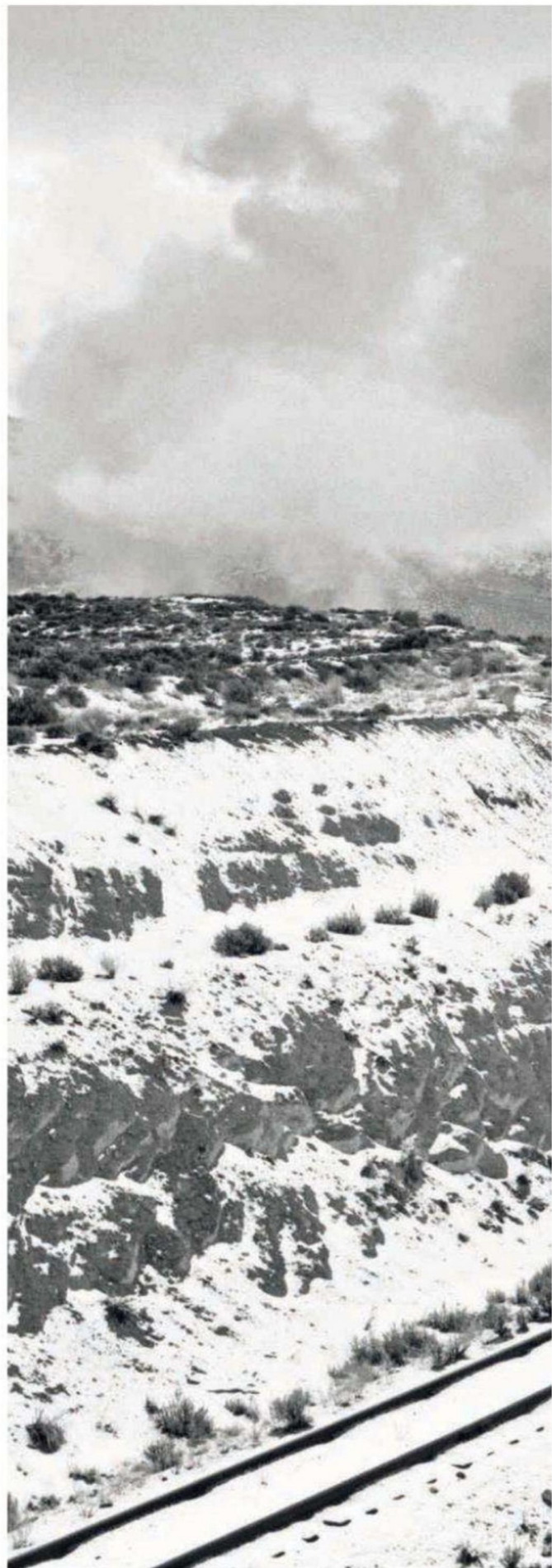
Joel's images also focus on the people who give their time to work on the railways and preserve them in working order. Like the work of O Winston Link, Joel's images are a thoughtful and creative celebration of the industrial heritage of an earlier age.

Joel grew up in the manufacturing town of Mason City, Iowa, in which railways were ever-present. 'The town was a regional hub for agriculture and industry, and it was almost impossible to get from one

end of the town to the other without encountering a train blocking a street or highway crossing,' Joel remembers.

'This was misery for the adults who drove the cars, but for me, as a child, it was sheer joy.' Joel's father was also fascinated with railways, which was, he says, another important factor in getting him hooked.

Joel was born in 1957 and the trains he saw in those early years were mainly diesel-powered locomotives. He was born too late to see steam-powered engines pulling freight or passenger services, but his passion for photographing steam trains developed when he undertook a beginner's class in black & white photography. 'The class didn't directly inspire my railroad photography, but rather photography in general,' says Joel.

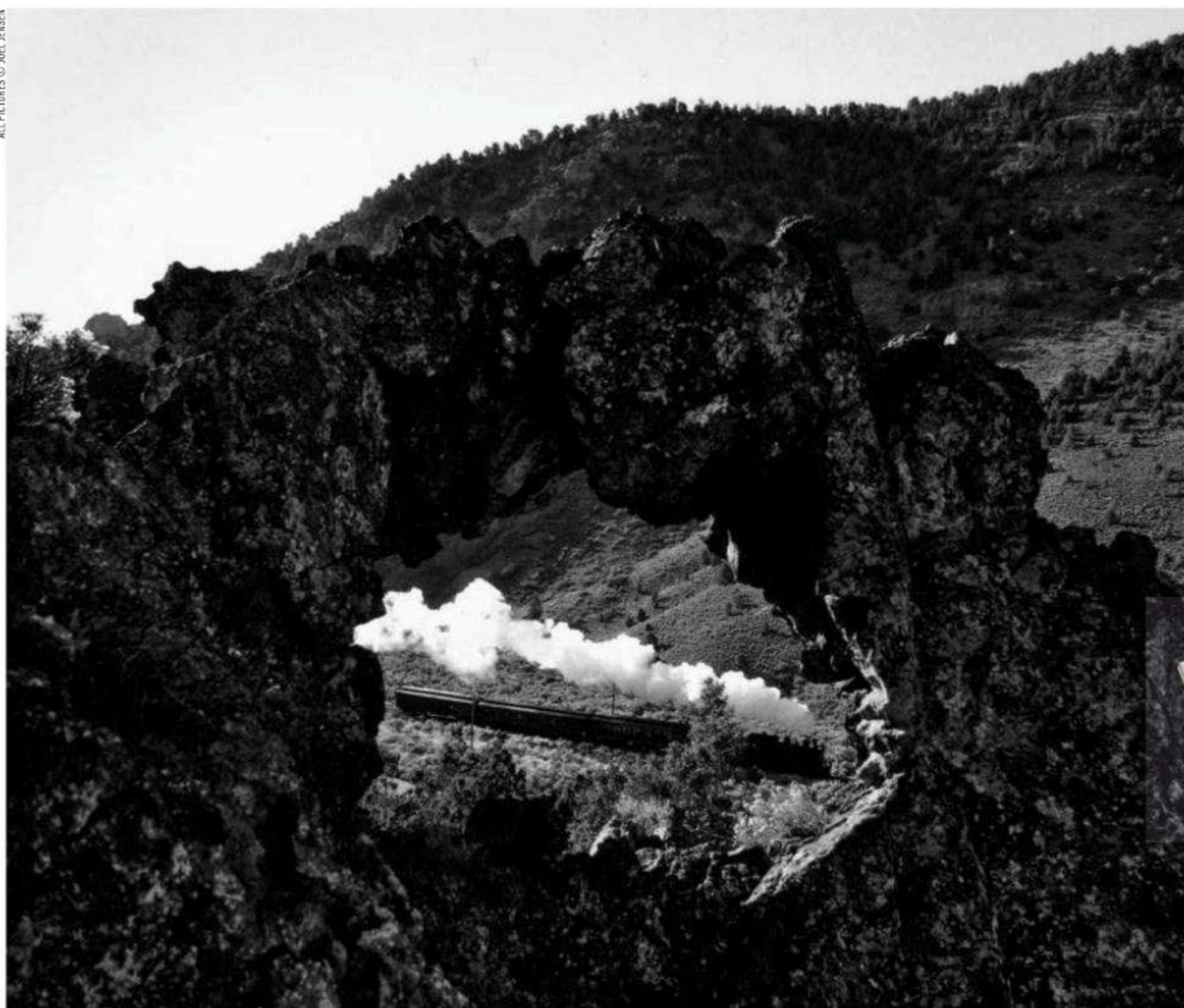








ALL PICTURES © JOEL JENSEN



Left: A Nevada Northern railway train is beautifully framed by rocks in this shot, taken from a high vantage point

Bottom: Joel's images celebrate the people who work on the steam railways, as well as the engines



*Steam: An Enduring Legacy* is published in hardback by WW Norton and priced £38 (ISBN 978-0393082487)

My professor demanded that we present images for critique that he had never seen before. This philosophy required "digging deep" and finding a way to photograph in which one went below the surface. We were encouraged to express one's soul, and be able to present it in a two-dimensional manner on an 8x10in sheet of black & white paper.

Joel studied graphic design at Iowa State University, but afterwards developed a greater interest in a photographic career. In the mid-1980s he spent 18 months living in his VW van and was effectively homeless.

'At the time, I felt investing in my travels and photographic pursuits seemed more important than satisfying editors or making a decent living that required a 9-5 lifestyle,' he says. However, it wasn't until 1987, when he was 30 years old, that he saw his 'first live steam locomotive' and steam railways became an obsession.

From then on, Joel began photographing the preserved steam railways in the western United States and started selling his work in 1991. From 1989-2006, he combined this work with a day job as the manager of a custom photography laboratory in Santa Barbara, California.

Joel's railway photography has taken him from the Great Plains and the Rocky

Mountains to the Pacific Coast, and he has travelled more than 200,000 miles in pursuit of his art. Much of that travel was accomplished on a shoestring budget, with Joel sleeping in the back of his pick-up truck to reduce expenses.

Throughout this time, he has maintained that it is important to work alone. 'Expressing one's soul is paramount,' he says. 'Others – "soul-mates" included – offer distractions, and things are easily overlooked.'

His work was essentially a labour of love, but now his best photographs have been collected in a beautifully printed book called *Steam: An Enduring Legacy*. The images range from detailed close-ups of engines to broad landscapes in which the train is only a small part of the overall scene. The book's journey takes in character studies of railway volunteers, images of abandoned trackside buildings and pictures that capture the sheer power of steam engines in full flow.

Although Joel has often shot in colour, all the photographs in the book are presented in classic black & white. 'I chose to present them in black & white to give the book a uniform appearance,' he says. 'Admittedly, it hurt a bit to shelve a couple of decades of colour, but in the end I feel it was the best decision. The subject begs for black & white and it was important for me to







express "the past in the present" within modern-day limitations.'

Many of the images display Joel's ability to capture a scene in a creative way from a variety of viewpoints. Trains are seen from above, with the tracks snaking through a landscape, or through the door of a derelict building, or from inside a track-side office. Although they seem carefully arranged, Joel says that he doesn't usually spend a lot of time planning his shots.

'I enjoy the challenge of being under pressure,' he says. 'I like to find a locale spontaneously, and make the best of it, without too much pre-programming. In a sense, this philosophy dates back to my college professor's advice. "A good photographer," he said, "can take a great photo in an empty room, on a moment's notice." I have found that if I've scouted a location, something seems to be missing when the actual opportunities arrive.'

Joel's attraction to old technology extends to his photography. He shoots with film exclusively and there are no digital alterations to any of the images in his book. Although he has 35mm kit, he mainly uses a 35-year-old Plaubel-Makina 670 medium-format camera with a fixed 80mm f/2.8 lens. He shoots on Kodak T-Max 400 for black & white and Kodak Ektar 100 for colour.

'With age, I've simplified what I do and take a "less is more" approach,' he says. 'I prefer to rely on myself rather than a cumbersome kit bag. I might have moments of regret, such as when I realise a shot won't work without a wideangle or telephoto lens, but at the same time I'll be forced to dig deeper for that image.'

All Joel's photographs are printed in a traditional wet darkroom. 'Although I greatly appreciate modern technology, computers included, I wish to spend as little time as



possible hunkered over my monitor,' he says. 'My black & white darkroom, replete with hand-crafted burning and dodging tools, affords me the opportunity to escape the screen, while spending hours practising an age-old craft.'

'Certainly, digital imaging would allow me to take my work to the next level and manipulate images in a manner I never thought possible, but I'm content with what a negative offers me, including wet-darkroom limitations,' he says. 'I also find great joy and satisfaction in wet-darkroom printing, having done this for more than 30 years. It's still a joy to see a print come up in the developing tray.'

Joel's ultimate aim in his photography is to encourage an interest in, and appreciation for, steam railways in as many people in the wider community as possible. 'My intent, from the outset, was to garner the attention of the non-railway community,' he says. 'These are the folks, who, given the opportunity and the encouragement, will go beyond riding on a train and perhaps sign on as volunteers. In that process, they will ensure the legacy of steam lives on.' **AP**

**Top: Watched by a railway volunteer, an engine powers along the track from St Louis to San Francisco**

**Above: Shooting from a dramatic low angle, Joel captures the strenuous effort required to keep trains running**

## JOEL'S TIPS FOR PHOTOGRAPHING STEAM RAILWAYS

**1** The vast majority of steam trains are black, so dealing with them from an exposure standpoint can be tricky. Base your exposure on the backdrop more than on the trains. Sacrifice train shadow detail, for the sake of the overall image.

**2** Steam-train 'dynamics' are greatly enhanced by weather – the colder the better. An average photo composition/scene will often benefit immensely from cold temperatures, resulting in an impressive display of steam.

**3** Seek out images with workers, such as mechanics and engine crews. Few subjects better represent the notion of 'man and machine' more appropriately than a steam locomotive. Don't hesitate to place those who make the machine operational in the foreground.

**4** Consider the surrounding environment and ask whether the train or the environment should dominate the scene.

**5** Consider black & white to create images that retain a timeless look and feel. Although this approach adds significantly to the challenges of shooting steam trains, the end result often benefits from choosing black & white over colour.



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# APappraisal



Expert advice, help and tips from AP Editor Damien Demolder

Original



Lightened



Edited



**My daughter** Ian Kennedy

Canon EOS 1000D, 50mm, 1/250sec at f/1.4, ISO 200

**HERE** we have a contrast problem of the type that is created when there isn't enough directional light and the things we are photographing are too close in tonal value. This nicely framed shot is Ian's daughter walking along a woodland path. We can see ahead that the light breaks through the trees, but where she is walking there is very little light. Our problem is that the tones of

her legs blend in with those of the leaves and her dress blends in with the bushes. In short, she doesn't stand out, so we aren't drawn to the subject. Although not a solution, I've selected the floor around her legs and lightened it to demonstrate what the picture might have looked like had the light been different. There is clear separation between her legs and the leaves – and that's what

delivers the 3D effect we need. To prevent the eye being drawn to the newly brightened foreground I've also darkened the edges of the frame, so our attention is funnelled to the middle of the picture – and the subject.

It's a great shot, Ian, but it demonstrates, that no matter how compelling the subject is, all photographs rely on good light. Light has to be the beginning and the end of the story.



## WIN

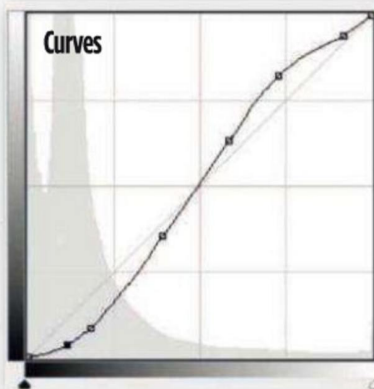
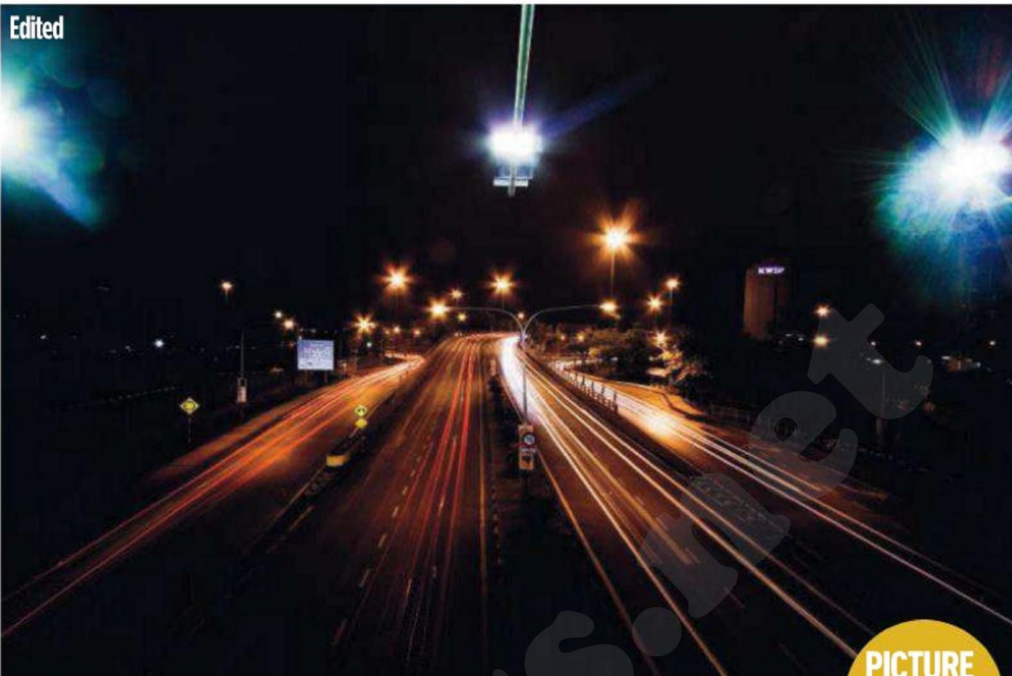
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**CAMLINK**





## Streets of blinding lights

Grace Sow  
Canon EOS 450D, 10-22mm,  
10secs at f/9, ISO 200

**NOW WE** can indulge in a bit of fiction. No one sees traffic trails with their eyes, so as soon as we show them we give up all

claim to making a realistic image. We can therefore go to town a little to emphasise the things that make these pictures exciting. In fact, though, traffic trails on their own are just not exciting, but here Grace has added an extra element, with those blue lights hanging from the sky. They give us a bit more of a sense of perspective, while also introducing a haunting feeling that aliens are about to land. Grace says she has scaled back the colour saturation, but I've used a

steep curve to introduce some contrast – making that dull sky black and cancelling the flare. The curve at the same time boosts colour saturation. I also straightened the shot a bit – there's no excuse for shooting wonky images even at night.

It is now a much more dynamic and exciting picture, but as it is the inclusion of the overhead lights that I think make the shot I'm giving Grace my picture of the week prize. Well done.

**PICTURE OF THE WEEK**



## Too windy for deck chairs

Ian Bullivant  
Pentax K-x, 18-250mm, 1/6sec at f/14,  
ISO 200, ND4 and ND8 filters

**PHOTOGRAPHY** doesn't have to be about reality but when it isn't there needs to be a reason. When we create something that looks like fiction, the viewer has to be able to see why that was done – for comic value, to make the picture dreamlike or to produce an iconic poster effect, for example.

Ian tells me that he didn't use an HDR (high dynamic range) blend of exposures in this shot, but it gives the impression that he did. I believe him when he states that instead of HDR he used a pair of neutral density graduated filters – at 45° to the

two top corners – to darken those sections of the scene. While his aim was to capture detail in the subject as well as the sky, which he has done, the result simply doesn't look like real life.



In the same way that a funny story is always funnier if it is true, a picture will always attract more attention if the viewer can be amazed at the scene rather than the trickery of the photographer. They know the difference, even if they can't explain it.

The problem here is that the sky looks contrasty and the hut is lit by flat light – and they just don't go together. I tried increasing the contrast, which makes the hut stand out a bit more, but it doesn't really solve the issue. In the end, I used the Channel Mixer to convert the image to black & white – where disparate contrast ranges are sometimes more acceptable. The result is better, but we still can't undo the darkening of the clouds in the corners so it still looks a bit unreal.





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# AP Testbench

Over the next few weeks this week's equipment tests, reader questions and technique pointers

**Amateur Photographer**  
A bag designed for the active outdoor photographer  
★★★★★

## Lowepro Photo Sport 200AW backpack

Around £160

[www.lowepro.com](http://www.lowepro.com)

**PHOTOGRAPHERS** into outdoor pursuits need a comfortable and lightweight bag that can take a beating while protecting camera kit. During a week's biking and hiking in Wales, I found the Photo Sport 200AW backpack certainly capable of all these things. Its streamlined design is snug to the body and secure, thanks to the hip-belt and chest clips. It is similar to regular good-quality outdoor bags, except for the inner chamber with drawstring cord to secure your kit inside. Up to a Nikon D700 with 24-70mm lens or similar is a perfect fit for the chamber, along with an extra lens or flashgun. Access to the chamber is via a side pocket, which means the bag can be swung around to the front for quick access.

Outside the chamber is an open compartment for personal gear and a section for a water bladder (not included). As the chamber is not fixed to the opposite side, it is possible to slide a smallish tripod (up to 50mm folded height) inside, but otherwise this compartment is a large open space. The bag is available in black with grey trim or orange, while the Sling Shot 100AW version (around £120) is smaller, and designed for an entry-level SLR. **Tim Coleman**

### The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

## Westcott 7-foot white/black parabolic umbrella

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[www.fjwestcott.com](http://www.fjwestcott.com)

**WESTCOTT'S** 7-foot (2.2-metre) parabolic umbrella is similar in design to basic reflecting umbrellas, but here the similarity ends. This vast robust reflector and light-shaper boasts durable fibreglass ribs and a thicker-than-usual shaft that tapers to fit European-style flash heads. The black backing to the white reflector is opaque, so all the light reflects back onto your subject. All this folds down into a compact carrying case with shoulder strap.

The umbrella is incredibly versatile for such a simple design and the beautiful quality of light attainable really wraps around the subject, giving soft open shadows and crisp highlights. It would be equally at home as a beauty light for close-up work, full-length fashion or a large area light for room sets. Varying the distance from the umbrella to the light source along the shaft gives a harder or softer light, and can be used to increase the spread of light. A heavy-duty lighting stand is essential, as the extra size and weight can render the light head unstable.

Big umbrellas such as this have a long track record in studio photography and have stood the test of time. If you were transported back to the fashion studios of the 1960s, everyone from Bailey to Donovan would be using a strobe 72in (6-foot) umbrella as their main light source. **Andrew Sydenham**

**Amateur Photographer**  
A well-made and high-quality light shaper  
★★★★★

**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

#### Ricoh GRD IV

Ricoh's latest advanced compact camera with a 28mm f/1.9 lens and 10-million-pixel sensor.

AP 17 December

#### Nissin Di622 Mark II

Nissin has updated its mid-range flashgun and it now features three wireless modes and up to a 44 guide number.

AP 17 December

#### Harman Titan

This sleekly designed injection-moulded pinhole camera is a collaboration between Harman and Walker Cameras.

AP 24 December

#### Nikon 1 J1

The entry-level 1-series camera lacks the EVF and mechanical shutter of its V1 stablemate, but is otherwise very similar in features.

AP 7 January 2012

#### Fujifilm FinePix F600 EXR

This advanced compact camera has a 16-million-pixel EXR CMOS sensor, 15x optical zoom and new motion-detection technology.

AP 7 January 2012



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# Fujifilm FinePix X10

Fujifilm enters the high-end compact camera market with its premium **FinePix X10**, a model that makes the style and class of the company's X-series more affordable

**Tim Coleman**  
Technical writer



**THERE** has been a buzz of activity in the premium compact camera market recently, so clearly the demand for these models is high. Until now, cameras such as Canon's PowerShot G12 and Panasonic's Lumix DMC-LX5 have proved popular options, but now Fujifilm is in on the action. In fact, on the surface the Fuji FinePix X10 appears to offer the best of both worlds, with its classic retro styling reminiscent of film rangefinders from decades past and a fast f/2 zoom lens.

The X10 is Fuji's second X-series fashion-savvy camera, and it aims to build on the success of the X100. However, the X10 was not launched to replace or compete

with its larger sibling, but to offer a much more affordable option, being roughly half the price of the X100. The main difference between the two is that while the X100's fixed 35mm (effective) focal length is more limiting and typically associated with photojournalistic use, the X10 offers a zoom lens that should cover the photographer for a wider variety of situations. Also, the X100 uses the larger APS-C-sized sensor, which is roughly 7x larger than the 2/3in sensor of the X10.

The X10 is a camera that is intended to cover a wide variety of uses from its compact body, and tap into the nostalgia and high build quality of cameras past.

## FEATURES

While a lot of thought has been put into the X10's attractive classic exterior, there is a lot going on inside, too. The X10 has a 2/3in-sized sensor, which has a surface area of

## AT A GLANCE

- 12-million-pixel, 2/3in (8.8x6.6mm), EXR CMOS sensor
- Fujinon 4x (28-112mm equivalent) f/2-2.8 optical zoom lens
- Optical zoom viewfinder with 85% coverage

58.1mm<sup>2</sup>. This is approximately half the size of Nikon's new sensor found in its 1-series cameras, a quarter of the size of the micro four thirds sensor, but more importantly around 20-25% larger than the 1/1.6 (48.5mm<sup>2</sup>) and 1/1.7in (43.3mm<sup>2</sup>) sensors found in other premium compact cameras, such as the Panasonic Lumix DMC-LX5 and Canon PowerShot G12 respectively. Most standard compact cameras use a 1/2.3in sensor (28.5mm<sup>2</sup>), which is around half the size of that found in the X10.

The X10's sensor has 12 million pixels, which will comfortably produce a 13x10in print without interpolation from a 300ppi file. In reality, this can be pushed up to A3 and larger by reducing the ppi without any noticeable degradation in image quality.

Most sensors use a colour filter array in the Bayer arrangement to 'see' colour, but Fuji has its own EXR version, which is the type used here. It was first introduced in the company's F200 EXR in 2009, and in that instance was a CCD type. For more on the sensor and its practical use, see *Features in use* (page 54).

The size of the sensor means that the lens has a crop factor of 3.93x from a full-frame (35mm) equivalent. To achieve the 4x optical zoom 28-112mm focal length, the Fujinon lens is 7.1-28.4mm. It comprises 11 elements in 9 groups, each treated with the company's Super EBC (Electron Beam Coating).



Three of the lens elements are of the aspherical type, which allows a more compact lens design, while two are of the ED type designed to reduce chromatic aberration. Five of the lens elements are attached to an optical image-stabilisation mechanism that works by shifting the axis to counteract both horizontal and vertical movements.

The X10 has a fast lens with a widest aperture of  $f/2$  at 28mm that is handily only reduced by 1 stop to  $f/2.8$  at its 112mm telephoto setting. In between,  $f/2.2$  is available at 35mm,  $f/2.5$  at 60mm and  $f/2.8$  at 90mm. Having such a large aperture, even at the 112mm telephoto setting, lets in more light and allows a reduced depth of field, which is useful for portraiture.

Images are recorded in JPEG, raw or JPEG+raw combined. By default, the camera is set to JPEG only, although search deep into the menu and raw can be activated. The other option is to use the dedicated button for raw on the rear of the camera to record the next frame in JPEG+raw.

There is a multitude of shooting modes available that are designed to enhance the performance of the camera, in areas such as dynamic range, clarity, depth of field and noise reduction. In advanced mode, the pro soft focus mode adds extra background blur, while pro low light records multiple frames and combines them for extra light, clarity and reduced noise in low-contrast light. Other shooting modes on offer are great fun to use, such as the 360° panorama and 1cm super macro.

Drive mode offers a continuous capture up to 10 frames per second (fps) at reduced resolution JPEG files in super high mode or

**Even at the most telephoto setting, image detail is crisp right up to the edge of the frame**



7fps for full-resolution JPEG files, both at an approximate 1sec burst. Raw capture is available at up to 5fps.



## BUILD AND HANDLING

If you didn't know anything about the camera, you could easily spend some time trying to work out how to turn it on. This is because the control does not exist in button form. Instead, you have to twist the lens to its 28mm setting or beyond. I do not know why this is not commonplace in high-end cameras as it is such an instinctive way to switch the camera on. It means that start-up time is fast, because as the camera stirs into action the desired focal length can be set – and it is ready to shoot in less than 2secs.

A second benefit to this lens is that the zoom is operated manually. This makes precise adjustments so much easier than a powered zoom, and also saves battery power. Incidentally, the battery life of the X10 is not great, as it lasts for 250 shots at best when mainly using the viewfinder instead of the LCD screen. Charging the battery was a familiar experience

throughout this test, so do not plan on using the camera for a whole day without opportunity and access to a charge or a spare battery.

The performance of the lens is key in a high-end compact camera. Because of the high focal-length magnification, the lens is extremely wide at 7.1–28.4mm. Consequently, there is noticeable barrel distortion at wider focal lengths, and sadly even at the most telephoto setting. That said, the cameras in direct competition with the X10 use a smaller sensor and therefore have an even greater focal-length magnification and wider lens, so they are more susceptible to distortion in uncorrected files.

A metal lens cap is provided, which matches the body very nicely. Its inner fabric liner provides a snug fit, although I would like to see it attached to the camera to reduce the risk of loss. A metal lens hood (LH-X10) is an optional extra at £59.99, and is suitable for filters with a 52mm thread, although the lens itself will not accept filters.

To complement the 2.8in, 460,000-dot LCD screen, a built-in optical viewfinder aids clear viewing in bright light. Its mechanics are linked to the manual zoom lens, and its design ensures bright viewing.

The top and base of the X10 are constructed from die-cast magnesium, and its body is made from a durable synthetic leather. The shooting-mode dial and exposure-compensation dial, as well as the lens zoom ring, are also made from solid metal. The X10's all-black textured finish is both classy and provides a firm grip.

The X10's body has just about all the controls one needs for a day's shooting. An FN button operates ISO as default,

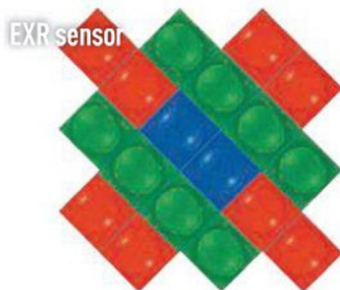
# FEATURES IN USE EXR SENSOR

**FUJI'S X10** uses the company's EXR sensor. This is of the CMOS type, rather than the CCD type used in the F200 EXR, Fuji's first camera to feature its EXR sensor. The colour filter array is based on the same arrangement.

The EXR CMOS array angles the photosites at 45°. The traditional Bayer arrangements in most digital cameras use an array of 'rectangular' red, green and blue photosites, and the nearest similar colour photosite is a width away.

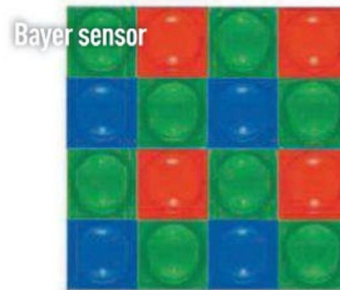
The real benefit of the EXR sensor is that neighbouring pixels can be combined, and this is most apparent in the EXR modes. In high resolution (HR) mode the EXR CMOS arrangement appears to have little benefit, but on our resolution charts the X10 still resolves a good level of detail. Practically, the user can make the most of the EXR auto mode that analyses the scene and chooses the appropriate setting from any one of 99 different patterns.

The other two EXR shooting modes are wide dynamic range (DR) and high sensitivity/low



noise (SN), which are best used in situations that test the camera's capabilities. These settings are meant to boost the performance, but resolution is halved to 6 million pixels in JPEG format. This is because the sensor is effectively divided into two, with each half given a different task.

In SN mode the photosites are arranged in pairs to collect more light. Combining the data from a similarly coloured neighbouring photosite is great in low-contrast light and reduces the



effect of chroma noise. DR mode 'underexposes' the photosites in one 'half', ending their exposure part-way through the total exposure time to reduce the amount of light they capture and therefore the risk of overexposure, all in one capture. Other cameras achieve an HDR-type image by combining two or more shots, which is less effective for moving subjects. In this instance, the X10 is better. Finally, HR mode produces a regular output for every photosite.



but offers the choice of customisation between image quality, AF mode and film simulation, among others. The dial to adjust exposure also switches between shutter speed and aperture in manual mode by pressing the dial in, which is handy considering that the control wheel operates micro-manual focus adjustments in MF mode instead of exposure control.

Handily, the drive-mode menu and timer menu are separate on the control wheel. This means a 2sec or 10sec delay can be combined with high-speed continuous shooting or any of the bracketing modes, which includes film simulation, auto exposure, ISO and dynamic range.

As an aside, the tripod bush is far enough away from the battery and memory card slot to allow access while the camera is mounted to a tripod.

Fuji's EXR processor uses two CPUs and an EXR Core processor. Not only are fast continuous captures available, but also full 1080p video recording for clip lengths in excess of 29mins. Using a High-Speed SD card, JPEG+raw capture takes 4secs to clear the buffer, but the user can take the next shot while the file is writing.

With its compact size, rangefinder style and quick response, the X10 should appeal to, and satisfy, the street photographer,

among others. An optional LC-X10 leather case complements the X10 perfectly, and provides protection and quick access to the camera.

9/10

### WHITE BALANCE AND COLOUR

White balance has a button on the rear of the camera through which auto, seven presets (of which three are for fluorescent light and one is for underwater), custom and Kelvin for the full 2,500–10,000K colour temperature scale can be accessed.

The EXR sensor uses a different colour filter array to the standard Bayer arrangement, and promises strong colour rendition. For most images, it is difficult to notice any benefit to this in standard mode capture.

In reality, and like most systems today, auto white balance (AWB) can be relied upon in most situations for a fairly accurate colour rendition. Scrutinise the images from the X10 more closely, however, and on the whole AWB can be a tad cool, especially in tungsten light. In overcast light I took a range of photographs of the same scene using the Kelvin scale and then compared them with AWB, which I found to be a little cool and had a slight magenta cast.

In raw capture, shooting on a late afternoon in winter, the X10's colour rendition of the cool blue sky and warm skin tone is accurate



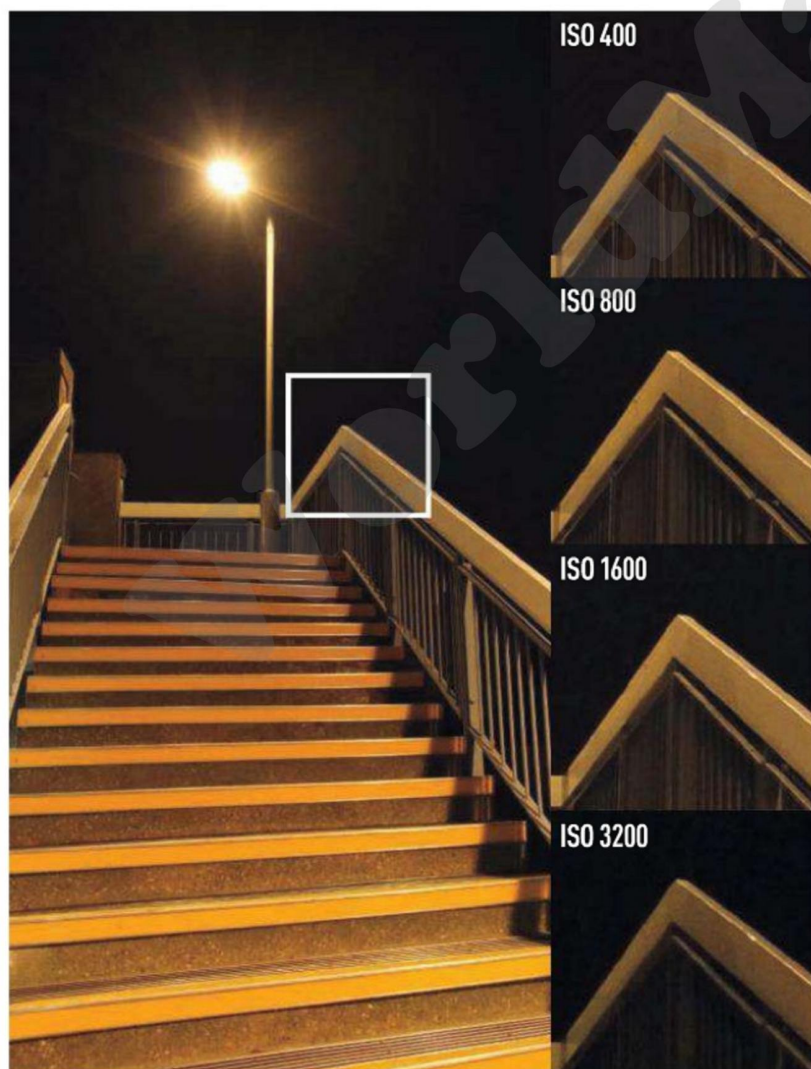
For any scene where a dominant colour can throw the system it is worth using the dedicated setting, be it shade WB on a cloudy day or daylight WB in sunlight. This is especially the case for portraits, where a cool rendition can be a little unflattering. On the whole, though, none of this is unusual for any camera system, be it DSLR, CSC or compact, but it is just good practice to remember.

As is standard for Fuji now, colour settings like vivid have film simulation names, such as Velvia. Black & white users will appreciate the four monochrome settings of yellow filter, red filter, green filter and standard black & white. Those learning photography should find the on-screen guidance helpful, which suggests a red filter for enhanced contrast and darkened skies, for example. Film simulation bracketing allows a simultaneous Velvia (vivid), Provia (standard) and Astia (soft) capture.

In its standard (Provia) mode, colours are natural, while the vivid setting gives some welcome punch.

8/10

Left: While luminance noise is present at higher sensitivities, the X10 still resolves a high level of detail



Below: On this dull overcast day, the vivid (Velvia) colour setting adds some welcome punch to the autumnal scene

### METERING

As we have come to expect from most compact cameras, the 256-zone evaluative multi-segment metering system typically meters for print-ready images. It analyses the scene and





selects the appropriate setting. EXR shooting mode offers another auto option, although control over exposure is compromised. Often, dialling in underexposure of -0.7EV is about right, which is achieved quickly using the dial positioned near the thumb. Of course, raw files allow the freedom to make these changes post-capture.

Another option for accurate exposure is to use spot metering. This is linked to the autofocus and here it is particularly easy to use by selecting any one of the 49 points covering the greater part of the frame. Many other systems at this level are restricted to the central point of the frame. Average metering measures the entire scene to provide an average value.

8/10

## NOISE, RESOLUTION AND SENSITIVITY

Although the sensitivity range extends from ISO 100-3200 to 100-12,800, the latter two EV stop settings are at a reduced resolution in JPEG format only. At ISO 12,800 the reduced file size affects clarity to the point that it does not even register on our resolution charts, and so is really not an option.

In full-resolution files up to ISO 3200, the resolved detail is impressive for a camera with this sensor size and resolution. Although noise is apparent, the impact on resolved detail is limited, with a drop-off from the 24 marker on our resolution chart at ISO 100 to the 20 marker at ISO 3200. Against the competition, this places the X10 with the best of them.

Opening up to a wide f/2 aperture, the lens controls vignetting very well indeed. Only the slightest signs are apparent at f/2 and f/2.8, and these have all but gone at f/4. Although the sharpest setting for the lens is between f/4 and f/6.4, edge detail is good when compared to the central part of the frame at any ISO setting, which means there is a consistently high standard of clarity over the entire frame.

At ISO 100-400 image detail is crisp, and it is only at the higher sensitivity range that detail becomes more smudged and reminiscent of what we would expect from a standard compact camera. When using the camera up to ISO 400 image quality is great, and at ISO 800 and beyond it is respectable.

28/30

## AUTOFOCUS

Like most AF systems at this level, the X10's AF is compromised in low light, but it is very responsive in high-contrast light. While I suspect most users at this level will stick to multi-point AF, this is a shame because the camera has more to offer. As well as multi-point AF, the X10 offers tracking, spot AF and manual focus.

It should not be underestimated how useful a spot-focus and metering system is. This is

# Facts & figures

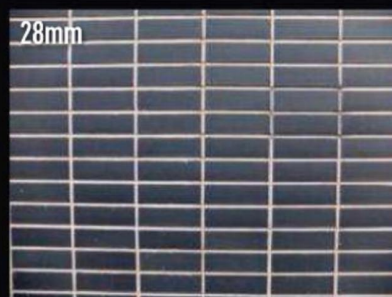
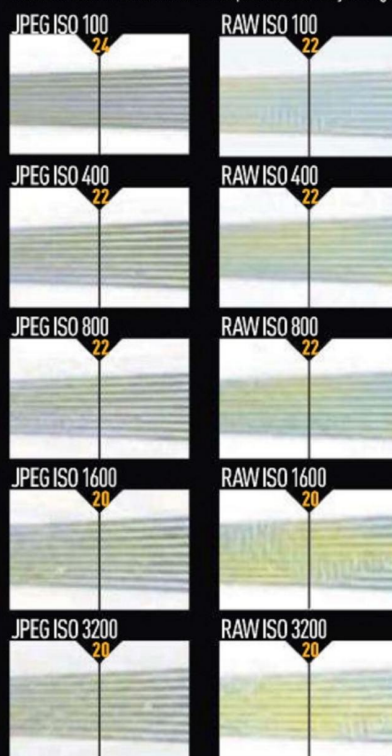


RRP	£529
Street price	£529 including LC-X10 leather case
Sensor	12-million-effective-pixel, 2/3in, EXR CMOS (8.8x6.6mm)
Output size	4000x3000 pixels
Magnification factor	3.93x
File format	JPEG, raw (RAF format), JPEG+raw, H.264 MOV video
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter speeds	Up to 30-1/4000sec
Image stabilisation	Yes, lens shift
ISO	100-3200 (extended to ISO 12,800)
Exposure modes	Program, aperture priority, shutter priority, manual, EXR auto, custom 1 and 2, advanced and scene
Metering system	256-zone multi-pattern sensing system
Exposure comp	±2EV in 1/3 steps
White balance	Auto, 7 presets (including underwater and 3 fluorescent), custom and Kelvin 2,500-10,000K
Auto bracketing	3 frames at ±1EV in 1/3 steps for exposure and ISO, film simulation, dynamic range
Drive mode	10fps super-high, 7fps high (full res) and 5fps for raw, 2 or 10sec self-timer
LCD	2.8in, 460,000-dot LCD
Viewfinder type	Optical zoom with 85% coverage
Field of view	100% on LCD
Dioptr adjustment	-3.5 to +1.5
Focusing modes	Single, continuous, manual
AF points	Multi, evaluative, individually selectable single point from any of 49 points, AF tracking
Built-in flash	Yes, GN 5.5m @ ISO 100
Video	Full 1080p HD (30fps) with stereo sound
External mic	No
Memory card	SD, SDHC, SDXC
Power	NP-50 Rechargeable Li-Ion
Connectivity	Mini HDMI, digital/video out
Weight	350g (including battery and card)
Dimensions	117x69.6x56.8mm

Fujifilm, Unit 10A, St Martins Business Centre, St Martins Way, Bedfordshire, MK42 0LF. Tel: 01234 572 000. Website: [www.fujifilm.com](http://www.fujifilm.com)

## RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured at f/5.6 and the 60mm setting of the lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Because of the high 3.93x magnification factor, barrel distortion is evident across the entire focal range, although at 112mm it is more subtle. There is no in-camera lens correction, which I would like to see, so this must be achieved post-capture using editing software.



## FOCAL POINTS

### Hotshoe

The X10's hotshoe mount is compatible with Fuji's EF-42 and EF-20 external TTL flash units, with the EF-20 complementing the size of the body perfectly

### Built-in flash

There is a slightly underwhelming pop-up-type built-in flash, which Fuji informs us has a GN output of 5.5m @ ISO 100

### Control wheel

The control wheel not only scrolls through the menus, but is also used to make fine manual focus adjustments

### Raw capture

Another option to raw+JPEG capture is JPEG only and then use the dedicated raw button for a one-off raw+JPEG capture



Camera shown actual size

### Lens stabilisation

Five of the 11 lens elements are equipped with a shift mechanism, correcting the position of the optical axis.

### Macro

Super macro mode operates at a distance up to 1cm from the subject, while regular macro mode is up to 10cm.

### Raw conversion software

Included with the camera is Silkypix viewer and raw conversion software, to work on the RAF raw files.

### Bracketing

A number of bracketing options are available through the drive mode menu, including ISO, dynamic range, exposure and film simulation.

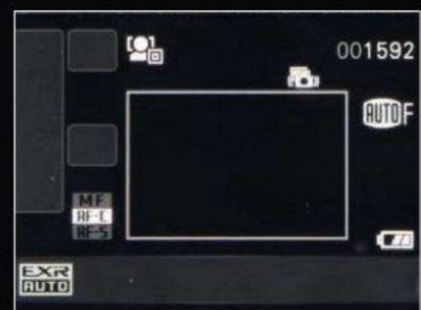
### Live view



### Playback



### EXR info display







AWB is a bit cool, WB shade is a touch warm, so the WB Kelvin adjustment is about right

particularly the case with the X10, as it is available with any one of the 49 individually selectable AF points and handily covers the majority of the frame. For quick handling, the selected point reverts to the central point by pressing OK.

Like single lens reflex (SLR) and older rangefinder cameras, the X10 has a switch next to the lens on the front of the camera, which, in this instance, controls AF-S, AF-C and manual focus. The latter is achieved with manual-focus assist, which provides focus magnification and a distance scale on the LCD screen, and is adjusted by using the control wheel. While this process is slow compared to lens adjustment, it is very worthwhile for accurate focusing and easy to complete.

7/10

#### LCD, VIEWFINDER AND VIDEO

The X10's 2.8in, 460,000-dot LCD screen has raised edges. This gives the initial impression that it is a tilted or articulated type, but alas it is fixed. There is a wealth of shooting information, including electronic level gauge, grid lines dividing the frame into 9 or 24 segments, histogram and the exposure settings.

Unlike the hybrid viewfinder of the X100, the X10 uses a built-in optical zoom viewfinder for image composition. It is linked to the manual zoom lens and, for a compact camera such as this, has an impressive 85% coverage and -3.5 to +1.5 dioptr adjustment. In use, the viewfinder is large and very bright. In fact, it is as bright as the human eye can perceive, which makes this the best option for composing in bright light.

The glass of the viewfinder is very close to the eye cup and picks up smudges and dirt easily. I had to clean the viewfinder several times throughout the test to see clearly. Its window is just above the lens position, and depending on the finger placement when turning the lens, the view can be obstructed. If fingers are placed on the

underside of the lens for zooming, though, this is not an issue.

As there is no basic exposure information in the viewfinder, I found myself using the viewfinder more sparingly, opting instead to use the shooting information on the LCD screen, especially when the lighting is unobtrusive. During an overcast day, when I could see the shooting information on the screen just fine, my use of the viewfinder was limited. If any macro mode is selected, there is no option to turn off the LCD screen, so make sure it is deactivated.

Video recording is available at 1080p via the shooting mode dial.

8/10

#### DYNAMIC RANGE

In its normal mode, images from the X10 appear to have a slightly wider dynamic range than those from its direct competition. Typically, image detail is recoverable from shadow and highlight areas at  $\pm 2\text{EV}$  before distracting noise artefacts appear. As the camera exposes for print-ready images, highlights can be a little overexposed. This is where the shooting modes linked to the unique EXR colour array of the sensor are of benefit.

Wide dynamic range (DR) EXR mode produces an HDR-effect image in one capture, not by combining several frames together. Dynamic range optimiser can be set to auto or there are options for 100%, 200% and 400%. Sticking with auto usually produces a pleasing contrast, whereas pushing it to 400% can leave the images looking a little flat, with too much exposure given to shadow areas.

However, it is not just the dynamic range modes that boost performance when it comes to dynamic range, because high sensitivity/low noise (SN) gives greater depth to colour and contrast in low light, which is typically where images show less contrast and punch.

9/10

## Competition



Canon PowerShot G12

TESTED AP 6 NOVEMBER 2010



Olympus XZ-1

TESTED AP 12 MARCH 2011

**IN TERMS** of style and handling, the X10's clearest competition is the Canon PowerShot G12. Both are large compact cameras by today's standards, at roughly the same size as the smaller compact system cameras with pancake lens attached. Against the G12, the X10 has a lot in its favour, not least of which its metal chassis, larger imaging sensor and fast manual zoom lens.

The faster  $f/2$  maximum aperture and more limited zoom range of the X10's lens has more in common with other smaller high-end compact cameras, such as the Panasonic Lumix DMC-LX5 and Olympus XZ-1. In short, the X10 offers the best of both worlds, at a slightly higher price.

The price and size of the X10 do push it onto consumer-level CSC territory. Here its image quality is no match for the larger sensors and dedicated fixed lenses, although it still produces a respectable performance.

## Verdict

**IN BOASTING** a high build quality, intuitive handling and a fast lens, the Fujifilm FinePix X10 combines the best of both high-end compact camera types, such as the larger Canon PowerShot G12 and Nikon P7100, with the smaller Panasonic Lumix DMC-LX5 and Olympus XZ-1. The X10 ticks all the right boxes and is a pleasure to use.

Thankfully, a lot has been invested in the X10's manual zoom lens. Its engineering is sophisticated and image quality is crisp across the entire frame at every focal length, and certainly at sensitivities up to ISO 400. Barrel distortion can be corrected easily enough at the computer, although I would like to see in-camera lens-distortion correction. For a high-end compact, the X10 resolves a high level of detail, but has a more limited performance at higher sensitivities.

The X10 costs a little more than other high-end compact cameras, but this model represents the top of the range before moving into CSC territory. It is a similar size to many consumer CSCs at this price, but has a built-in optical viewfinder. If the desire for simplicity provided by a compact camera is greater than the CSC, then the X10 is a winner.

Amateur Photographer	1	2	3	4	5	6	7	8	9	10
Tested as High-end compact camera Rated Very good										
<b>86%</b>										
FEATURES	9/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	9/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	8/10									





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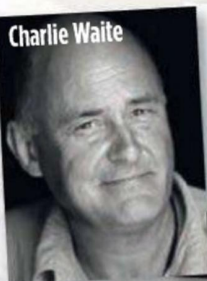
Based in the heart of the Lakes, at the charming Borrowdale Hotel, the group will travel in two minibuses to fantastic locations further afield. Charlie Waite, the founder of Light & Land, has a wealth of experience photographing Lakeland scenes and is expert at finding those magical

compositions that often elude others. Damien Demolder is gifted at explaining creative technique, as well as being knowledgeable about photographic equipment and its use.

The Lakes provide an astonishing variety of landscapes, from the bucolic beauty of sheep grazing in the Newlands Valley and the stark setting of the Neolithic Castlerigg Stone Circle beneath shapely Blencathra to the lovely wooded shore of Rydal Water, the awesome Hardknott Pass and the towering bulk of the Scafell range, with England's highest mountain.

The evenings will provide the opportunity to receive constructive feedback on your own work. This tour is designed to appeal to photographers of all levels and experience, whether they use digital or film, and any format.

Charlie Waite



Damien Demolder

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# Sony NEX-5N

A 16.1-million-pixel sensor, LCD touchscreen and increased shooting rate to 10fps are just three of the upgrades to Sony's NEX-5N compact system camera. We put it to the test

**Richard Sibley**  
Technical writer



**WHEN** Sony updated the NEX-3 with the 16.2-million-pixel NEX-C3 in June, it was a case of 'when' rather than 'if' the 14.2-million-pixel NEX-5 would receive a similar update. And it came just two months later, in August, when the 16.1-million-pixel NEX-5N was announced, adding a range of new features to the original NEX-5 that had been released just over a year before.

## FEATURES

Like the NEX-C3, the NEX-5N uses Sony's IMX071 CMOS sensor. This sensor has already been discussed in some depth previously, particularly in regard to its use in the Nikon D7000 (see AP 30 April). The

sensor is highly regarded, producing very low noise levels, especially when it comes to recovering details in shadow areas.

When we originally tested the Sony NEX-5 (AP 5 June 2010), we were impressed with its features and image quality, but felt a little let down by its handling. However, there is one new feature on the NEX-5N that may go some way to improving its handling compared to the original camera.

With so few buttons on the Sony NEX-5, it was quite time consuming changing the most basic of features. Sony quickly released an updated firmware that enabled nearly all the camera's rear buttons to be customised for certain functions. Although this improved the handling of the camera, the NEX-5 was still crying out for one thing – a touch-sensitive screen. Clearly, Sony is either on the same wavelength or at least has listened to feedback from users, as the NEX-5N now comes equipped with a touch-sensitive screen.

## AT A GLANCE

- 16.1 million effective pixels
- APS-C-sized sensor
- Up to 10fps shooting rate
- 3in touchscreen
- ISO 100-25,600
- Street price approximately £450 (body only)

Apart from these major changes, there are a few other upgrades worth noting. These include a boost in the maximum shooting rate from 7fps to 10fps, and an increase in the sensor's sensitivity range to ISO 100-25,600 compared to ISO 200-12,800 on the NEX-5.

There is also an optional electronic viewfinder (EVF) in the form of the 2.3-million-dot FDA-EV1S XGA OLED unit, which has the same specification as the EVF used in the Sony NEX-7 and the Alpha 77. The EVF plugs into the accessory port on the top of the camera where the optional flash would usually sit.

There is also a new LA-EA2 lens adapter that, unlike the standard LA-EA1, has the same translucent mirror technology as used in the Alpha SLT (single lens translucent) cameras. This not only enables different system lenses to be mounted, but also a small sensor allows phase-detection AF to take place with Alpha-mount lenses. Although the LA-EA2 adds considerable size to what is an otherwise very small compact system camera (CSC), it does increase the usefulness of these lenses. The adapter should find favour with Sony Alpha users, but it does cost a hefty £349.99.

Another new feature is an electronic first-curtain shutter mode. Instead of the first shutter curtain travelling across the front of the sensor, the read-out from the sensor is altered to replicate this movement. The



actual shutter curtain then rises, as normal, to complete the exposure. This reduces shutter lag fractionally, as the camera no longer has to close the shutter curtain and then reopen it to make an exposure. Another benefit of this system is a reduction in noise as the shutter mechanism is only heard to move once, rather than twice.

There is, however, a downside to the electronic shutter as, according to the Sony manual, 'when shooting at high shutter speeds with a large-diameter lens attached, the ghosting of a blurred area may occur, depending on the subject or shooting conditions.' This is worth noting for those users who wish to use telephoto Sony Alpha-mount lenses via an adapter, and in these situations the electronic front curtain mode should be switched off and the standard physical shutter mode used.

Video capture has also been improved, with the NEX-5N now shooting 1080p video footage compared with 1080i on the NEX-5. This means that footage is recorded more smoothly from frame to frame.

8/10

## BUILD AND HANDLING

Although the NEX-5 and NEX-5N look identical, they are made from different materials. Where the NEX-5 only had a magnesium alloy top-plate, the updated camera has both a front and top that is made of magnesium alloy, with the rest being polycarbonate.

The button placement of the two cameras is identical and is still minimalist. However, the NEX-5N inherits the ability to allocate user-defined functions to these buttons. This makes it far easier to change particular settings that may be needed depending on your particular style of photography. In our tests, we set the three buttons to ISO, white balance and image style.

The biggest change is the touchscreen, which offers a new way of changing settings. While the touchscreen works well when touching to select, there is a noticeable lag when swiping a finger across the screen to scroll through settings. When trying to select a specific menu, it's often easier to revert to using the control dial and scroll through the settings before choosing the one you want.

Like the NEX-5 and NEX-C3, the NEX-5N strikes a good balance between quick control and access, while keeping the button layout and design simple.

8/10

## METERING

While the evaluative metering on the NEX-5N works well, there are a few things to note. In the various manual exposure modes (aperture and shutter priority, manual and program) it appears that the AF point doesn't have any effect on the exposure.

When we set the camera to evaluative metering and used the touchscreen to change the AF point to different areas

# Facts & figures

RRP	£509.99 (body only)
Sensor	APS-C-sized CMOS sensor with 16.1 million effective pixels
Output size	4912x3264 pixels
Focal length mag	1.5x
Lens mount	Sony E mount
Max File Size	Approx 8MB JPEG and 16MB raw
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled, vertical-traverse, focal-plane type and electronic front curtain
Shutter speeds	30-1/4000sec in 1/3 steps plus B
Max flash sync	1/160sec
ISO	ISO 100-25,600 in 1EV steps
Exposure modes	PASM, iAuto, 8 scene modes
Metering system	1200-zone evaluative metering, centreweighted, spot
Exposure comp	±3EV in 1/3EV steps
Exposure bracketing	±0.7EV over 3 exposures in 1/3 or 2/3EV steps
White balance	Auto, 6 presets, plus custom and Kelvin settings
White balance bracket	No
Drive mode	3fps or 10fps for JPEG 10 shots, raw 6 shots, raw+JPEG 4 shots
LCD	3in touchscreen TFT LCD screen with 921,600 dots
Viewfinder type	N/A (optional optical for 16mm lens or electronic LA-EA2)
Field of view	N/A
Dioptr adjustment	N/A
Focusing modes	Auto, manual, DMF, face detection
AF points	25 automatically selectable points, 187 selectable single points
DoF preview	Yes
PC socket	No
Built-in flash	No, external supplied - GN 7m @ ISO 100
Cable release	No, optional infrared remote
Memory card	SD, SDHC, SDXC, Memory Stick Pro Duo
Power	Rechargeable Li-Ion battery (supplied)
Connectivity	USB 2.0 Hi-Speed, HDMI
Weight	210g (without battery or card/s)
Dimensions	110.8x58.8x38.2mm

Sony, The Heights, Brooklands, Weybridge, Surrey KT13 0XL. Tel: 01932 816 000. [www.sony.co.uk](http://www.sony.co.uk)

of brightness in the scene, the exposure settings didn't change. I didn't find this an issue because I much prefer the consistency gained by the exposure not being affected by the AF point.

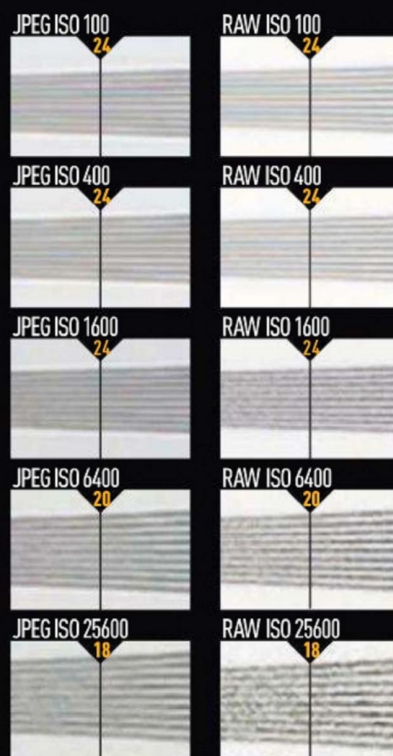
Centre spot metering and centreweighted metering are available for more awkward scenes, although it would be better to have selectable spot metering rather than just a centre spot. Obviously, other scene modes do take the AF area into consideration with, for example, the face recognition mode focusing and exposing for skintones.

Despite these few quirks, the evaluative



## RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the kit lens set to 50mm (75mm equivalent). We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



metering performs extremely well, even when dealing with very difficult backlit scenes, and there will be few situations where the other metering methods will be needed.

8/10

## NOISE, RESOLUTION AND SENSITIVITY

The 16.1-million-pixel sensor of the NEX-5N has been used in a number of different cameras, made by three different manufacturers, so we know what to expect.





Colour noise is well controlled in JPEG images, with virtually none at any sensitivity. Of course, if you shoot raw files, or lighten the shadow areas of JPEG files some colour noise is revealed, but it is as well controlled as in other cameras that use this sensor.

Luminance noise is visible in the shadow areas of JPEGs at the maximum sensitivities. Noise reduction at higher sensitivities also decreases the amount of detail and texture, but this means even the highest sensitivities are usable. Sony is obviously confident enough with the image quality of the NEX-5N as the maximum sensitivity matches that of the Nikon D7000 (which uses the same sensor) of ISO 25,600.

There are a few new features that help image quality. Included with the in-camera software is automatic chromatic aberration, vignetting and curvilinear distortion correction. Each of these can be turned on or off individually, giving users as much control as they wish. Although these features are nearly always available on other cameras and are applied to some level automatically to JPEG images, well done to Sony for making these visible so that photographers know exactly what is going on behind the scenes.

27/30

#### DYNAMIC RANGE

Once again, the Sony IMX071 performs very well. DxO Labs ([www.dxomark.com](http://www.dxomark.com)) measures the NEX-5N as having a dynamic range of 12.7EV, which makes it the highest rated CSC it has tested to date, beating the 12.2EV of the NEX-C3.

In use, the dynamic range is a match for most DSLR cameras, with minimal blown-out highlights in high-contrast scenes. Of course, the usual Sony dynamic range optimiser (DRO) effects are included, and with the low level of noise these work very well in reducing the contrast of a scene to reveal shadow and highlight details. If this isn't enough, in-camera HDR creation is also possible.

8/10

#### WHITE BALANCE AND COLOUR

Again, there is nothing too surprising about the way that Sony NEX-5N handles colour. There are a number of different creative styles, and each can be customised to suit individual photographers' requirements.

Similarly, there is a range of white balance settings to suit almost any situation, and these can be adjusted for greater accuracy. One thing to note is that the AWB setting leaves a lot of yellow/orange in the scene, and certainly more than most people will find acceptable. The tungsten setting produces a more clinical result, with neutral whites. A workaround for this is to edit the tungsten default and add just a hint of yellow/orange to the setting to obtain a realistic interpretation of a tungsten-lit scene. However, it all depends on your own personal taste.

Outside, the AWB setting works very well and doesn't reduce natural colours too much, so images retain some of the natural ambient vibrance.

9/10

#### VIEWFINDER, LCD, LIVE VIEW AND VIDEO

Although it is now touch-compatible, the 3in LCD screen retains the 921,600-dot resolution and tilting articulation. As with previous Sony NEX and Alpha cameras, the articulation works well, particularly for low angles, and the screen is bright and vivid.

Sony's new optional EVF, the FDA-EV1S, fits in the accessory port on top of the camera. As discussed earlier, this has the same resolution as the EVF found in the top-of-the-range NEX-7, but costs a pricey £319. When you add the cost of the NEX-5N to the cost of the EVF, it is a better option to buy the NEX-7, with its higher resolution, in the first place. Also, the optional EVF isn't compatible with the original NEX-5, or the NEX-3 or NEX-C3.

8/10



**Above left: The camera meters backlit scenes well, and a great amount of detail can be recovered from the shadow areas of raw images**

**Above: Face detection is accurate and the in-camera black & white mode can be customised**

#### AUTOFOCUS

The contrast AF system generally works well and the focus snaps quickly into position. However, in low light there were a couple of times when it failed to find focus.

One thing that the touchscreen is very useful for is selecting an AF point. Simply touching the screen makes this a far quicker process than using any of the directional controls. It is a feature that can also be found on the latest Panasonic G-series cameras.

However, the NEX-5N is missing one feature that the Panasonic G-series cameras have and that is the touch shutter feature, which selects the AF point and takes an image when the screen is touched. It would be good to see this feature incorporated into the NEX-5N at some point, and it could be applied via a firmware update in the future.

8/10

## Verdict

**WHILE** it may seem that Sony has just added 2 million pixels to the NEX-5 and rebadged it, there is far more going on in the NEX-5N. For example, the image sensor isn't just of a higher resolution, as it also has a better dynamic range and improved handling of noise. The new optional EVF and phase-detection Alpha mount adapter are great additions to the NEX line-up, although they are expensive. While the touchscreen LCD is useful, it is not as significant as we would have hoped.

However, the Sony NEX-5N is bettered by few compact system cameras when it comes to image quality, and although it may be seen as the little brother to the NEX-7, for many it will be hard to argue against investing in the image quality, size and handling of the NEX-5N.

	1	2	3	4	5	6	7	8	9	10
<b>Amateur Photographer</b> Tested as an Enthusiast CSC Rated Very good										
<b>84%</b>										
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									



# AskAP

Let the AP team answer your photographic queries

## SENSOR DUST

**Q** I have read quite a few tests on the Sony Alpha range of cameras, but have seen no mention of sensor dust. Is the sensor on these cameras hermetically sealed by the mirror, so ending the problem of sensor dust? If it isn't, how on earth do you clean it? **Peter Knight**

**A** We asked Paul Genge of Sony UK to clarify matters regarding dust in the new range of Sony SLT (single lens translucent) cameras. He says: 'From both consumer feedback and personal experience, I can report that dust on the sensor in SLT cameras is less of a problem than in previous DSLR models. This is difficult for magazines to test during their assessment of cameras as it's something that occurs over time. SLT cameras are not sealed around the mirror to the extent mentioned, as this would

introduce further costs for little gain.

'We have found that having a fixed mirror reduces the amount of dust pulled into the camera in the first place and then circulated around the mirror box area, thus decreasing the chances of it sticking to the charged sensor during operation. Should dust become a problem, you can manually access the sensor to clean it. Within the set-up menu there is an option for sensor cleaning, which holds the mirror up.'

**Ian Farrell**

## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com) or by post to:

**Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

## COLD COMFORT

**Q** In AP 12 November, Ian Farrell answered a question about battery and condensation issues for someone planning to visit Iceland, which was very interesting and helpful. My wife and I are going to Yellowstone National Park in the US in January and would like to know what your recommendations are for changing lenses in sub-zero conditions. We will be taking two camera bodies each, but will probably still need to change lenses when out and about. Temperatures are likely to be below -15°C!

**Adrian Binney**

**A** Not being a fan of the cold, I have limited experience of this type of photography. However, a friend of mine more or less specialises in it. Martin Hartley has been on numerous polar expeditions and offers the following advice: 'Changing lenses outside will not be a problem at any temperature so long as snow isn't blowing around. Do make sure, though, that you don't breathe onto the front or rear elements of the lens. The moisture in your breath will condense on the glass and freeze, and that is very hard to remove. It is also advisable to cover your mouth or hold your breath while changing lenses to avoid pumping moisture into the camera body, which could then freeze into ice crystals inside the camera. These get pulled onto the chip, resulting in lots of spots on all your images.'

'Returning to a warm room is where the real trouble starts. If you've finished shooting and are going to a hotel for the night, dismantle the cameras and place them in a warm place inside a sealable bag with some silica gel. This prevents humid air staying in the lenses and condensing the next time you go outside. If travelling by car, keep the windows open or put the cameras in the boot to keep them at a lower temperature and away from humidity. If you are camping, leave all camera kit outside the tent in a dry bag, but take the batteries inside the tent in a bag to prevent condensation from the tent environment getting into the camera.'

## f/AQ

### How did ISO come about?

One control on our digital cameras that we are all familiar with is ISO. Along with shutter speed, aperture and the intensity of light itself, ISO is one of the four variables we can adjust to control exposure – that is, the brightness of a photograph. Like other variables, ISO is a numerical scale, with doubling values indicating a doubling in sensitivity – in other words, an increase of 1 stop. Each





## FROM THE AP FORUM

### Overcoming barrel distortion

**MattF asks** I have been experiencing some strange results when using my Canon EOS 450D and Canon EF-S 18-55mm f/3.5-5.6 IS lens. On some shots I have noticed that what should be a perfectly straight horizontal line, such as a horizon, will curl up at the edges. Can I do anything about this or do I need to invest in a new lens?



**Norman replies** I expect that what you're seeing is slight barrel distortion. I don't know whether this lens has a reputation for this, but if it does then there's not much you can do. You could try keeping the lens as horizontal as you can when using it. Some

image-editing packages can correct for the problem and have 'presets' for known lenses. Photoshop and Lightroom come to mind, but Canon's own Digital Photo Professional may also have the option.

**Nimbus replies** All wideangle lenses suffer from a degree of barrel distortion, but a kit zoom is the most likely culprit for it to become obvious. It happened with film as well. Any lens has compromises in its design, and the cheaper the lens the greater these are likely to be. Even prime wideangles suffer from it, but not to an immediately obvious degree, for the same kind of reasons that telephoto zoom lenses tend to suffer pincushion distortion.

**Olybacker replies** This Canon 18-55mm is not known as a blistering performer, although budget kit lens performance can vary widely from lens to lens. What you pay for in top-of-the-range lenses, among other things, is tighter tolerances and better testing and adjustment at the factory. The beauty of digital imaging is that you can correct the curl (distortion) with software in post-production on a computer.

You can see Martin's amazing photography at [www.martinhartley.com](http://www.martinhartley.com). **Ian Farrell**

### WHITE SPACE

**Q** Would there be any advantage in printers having a white ink cartridge? Rather than relying on the paper to provide whites in a print, a white ink cartridge might offer some versatility in the tones available. Would this be viable? **David Smith**

**A** Inkjet printing relies on a model where cyan, magenta, yellow and black inks are mixed together to form (almost) any colour we want. Adding ink always makes things darker, which is why

we rely on the colour of the paper itself to provide the white.

Some specialist inkjet printers that are designed for use in the packaging industry use a white cartridge because they are designed to print on media that is not itself white, such as cardboard, and produce blocks of constant bold colour, not the subtle tonal reproductions demanded by photographers.

Interestingly, some printer manufacturers use a clear cartridge, which deposits a kind of varnish in areas of the picture that receive no ink. This makes the reflective properties of the final print the same everywhere and reduces metamerism.

**Ian Farrell**

doubling is equal to the halving of a shutter speed or the opening of the camera's aperture by 1.4x (say, from f/8 to f/5.6).

Interestingly, ISO sensitivity is not as old as the scales that denote aperture and shutter speed. In fact, if we go back to the days of film photography, we'll see that sensitivity of different emulsions to light was measured in more than one way. The dominant scale was ASA (American Standards Association), which most closely resembles the ISO scale we use today. Again, a doubling from 100 to 200 to 400 indicates an increase of sensitivity of 1 and then 2 stops. On this side of the Atlantic the Germans developed the DIN scale, which was logarithmic in nature and not linear, while the Russians produced a scale called GOST. Other standardisation organisations (including British Standards) have developed procedures and systems for

standardising the sensitivity of film, but these didn't make it to still photography.

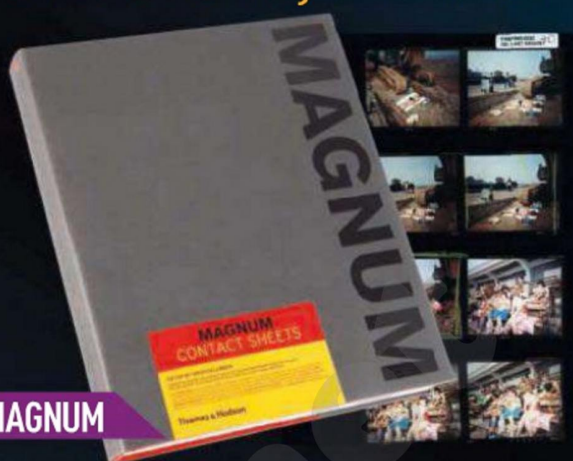
It was in 1974 that ASA and DIN were combined into ISO – the International Standards Organisation. A true ISO film speed is quoted with both arithmetic and logarithmic portions, such as ISO 100/21° or ISO 400/27°, although these days the old DIN part is often missed out.

When digital photography appeared, ISO was kept as a measure of the level of amplification applied to the signal coming from the camera's sensor. Digital ISO and film ISO are designed to be comparable with each other and provide photographers with some consistency, even though their methods for determining each is outlined in completely different documents separated by some 25 years.

**Ian Farrell**

## In next week's AP

On sale Tuesday 13 December



MAGNUM

## MAKING CONTACTS

We talk to editor **Kristen Lubben** about how the monumental publication *Magnum Contact Sheets* was produced

### AP EXPLAINS

## CUSTOM WHITE BALANCE

Colour rendition is key in image making, and **Tim Coleman** explains how to use custom white balance for accurate colours

### ON TEST

## RICOH GR DIGITAL IV

**Richard Sibley** tests the 10-million-pixel Ricoh GR Digital IV compact camera



PET PHOTOGRAPHY

## ANIMAL MAGIC

**Paul Walker** with tips and advice on how to take great photographs of family pets

### ICONS OF PHOTOGRAPHY

## LEICA/MINOLTA SLR

**Ivor Matanle** reports on a fruitful if at times impenetrable technical partnership





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Digital Compass,  
Wi-Fi, 3G, Bluetooth  
Dimensions  
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Weight  
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Image quality is impressive at smaller sizes, and with the use of the HDR function gives a decent dynamic range

# Apple iPhone 4S

Camera phones are often used instead of compact cameras to record social occasions, holidays and weddings. **Mat Gallagher** finds out whether the latest Apple iPhone can really replace a compact

**THE FIRST** cameras to be fitted into mobile phones seemed rather pointless additions. The image quality of the cameras was poor and the phones lacked a flash, so they produced only vague interpretations of the subject. Quality soon improved, though, with better lenses, higher resolutions and intelligent processing. The camera on the Apple iPhone 4 was classed as one of the best on the market, and although it had only a 5-million-pixel sensor, the colour and detail were impressive and it sported additions such as autofocus and HDR.

## NEW FEATURES

The iPhone 4S was launched in October and offers many improvements over its predecessor, despite looking almost identical. The main developments include a new faster A5 processor (as featured in the iPad 2) and a new voice-control system. A wide range of controls, such as making calls, sending text and setting reminders, can be asked of the phone via a digital assistant known as Siri. More notable for photographers, though, is the inclusion of a new 8-million-pixel sensor, brighter f/2.4 optics, infrared blocker and enhanced low-light capability. The new iOS5 operating system can also update previous models, and this brings image editing and use of the volume button on the side as a shutter button for when the phone is held on its side.

## PERFORMANCE

The iPhone 4S sensor unit is a backside-illuminated CMOS device that is believed to be made by Sony, and images appear extremely detailed. Combined with the larger aperture and improved processing, low-light shooting is impressive. However, this sensor is no match for that found in a DSLR or CSC (compact system camera) if you want prints larger than 6x4in, and it lacks the ingenuity of Sony's night-shot noise-reduction technique. Shooting is improved by the shutter button use, allowing a steadier hold than when trying to tap the screen to take the picture. The HDR function is pleasingly subtle and brings back some detail into shadow and highlight areas, although in extreme highlights the effect can cause some polarisation. There is a slight difference in ratio between the LCD screen and the sensor, with the LCD being a 960x640-pixel (3:2) screen and the sensor recording 3264x2448 pixels (4:3). Instead of displaying the image with black space at the top and bottom when opened,

though, the iPhone crops in, and only by zooming out do you see the whole image.

The iPhone 4S actually has two cameras, the second being a front-facing VGA resolution unit, and used for video calling (Facetime) and self-portraits. It is a shame that this is still such low resolution, as one of the most used photo opportunities for a phone has to be for a self-portrait.

The iPhone is not just about taking photos, though. Images can now be edited with basic crop, red-eye removal and auto enhance tools from the gallery, while a range of apps can also be downloaded. The Camera+ app (69p) allows the AF point and metering point to be separated, and has a digital stabiliser, self-timer and burst-mode function, plus a range of colour effects and adjustments. Filterstorm (£2.49) is an advanced photo editor that offers drag-able curves control to auto enhancements. Other apps allow the camera to be used for even more creative functions. For example, Pocket Light Meter (free) enables the device to work as a standard reflective light meter, with the ability to set ISO, aperture and shutter speeds, making it a handy companion alongside non-light metered film cameras. The iPhone also records video in full 1080x1920 HD at 30fps, and can be edited using the iMovie app (£2.99) on the phone. **AP**

## Verdict

**THE BEAUTY** of taking pictures on your phone is that shots



can be instantly uploaded or emailed to sites such as Flickr and Facebook, or to friends and family directly using the 3G or Wi-Fi connection. Perhaps this instant sharing ability is more important than the quality of the pictures, but that image quality is now so close to basic point-and-shoot cameras that it is becoming tough to justify having both a compact camera and a phone. The iPhone 4S is a very impressive device with a decent camera.

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Professor  
Newman  
explains...

# Resampling

AP's photo-science consultant **Professor Bob Newman** explains how resampling affects the final viewing quality of an image

**DIGITAL** images consist of sampled data. Almost invariably, the image captured by the camera will need to be resampled at some stage. Some people refer to this process as resizing, but I prefer the term resampling because a digital image has no intrinsic 'size' until it is displayed on an output device with some fixed pixel spacing.

Sometimes this resampling occurs invisibly, with the action buried away in camera JPEG engines, print drivers and screen drivers. Since the way in which an image is resampled can critically affect its final viewing quality, it is best to ensure that it is done properly. Often this will mean taking manual control of the process.

## WHEN RESAMPLING IS NEEDED

Resampling is required to provide an image with a pixel matrix that will display at the desired size on the selected output device (or, in the case of an electronic display, that will fill the screen). Different devices have

widely different effective pixel counts. A full high-definition television has a pixel matrix 1080 high and 1920 across, or just over 2 million pixels, whereas an A3 print made using a printer with 360 pixels per inch (such as an Epson printer) has a matrix 4208 high and 5954 across, or just over 25 million pixels.

The resolution of a camera's sensor is fixed, so some resampling will be required to produce an output on virtually any device. Moreover, it is likely that the aspect ratio of the sensor will not match that of the output medium, requiring a crop to be made before the image is displayed. For instance, a typical DSLR has an aspect ratio of 1.5:1, which means that the long side is 1.5x as long as the short side. An HD TV has an aspect ratio of 1.78:1 (more often stated as 16:9), while an A-series paper print has an aspect ratio of 1.414:1. Therefore, from the 1.5:1 DSLR frame, two small strips will be lost top and bottom (assuming a landscape image) to display

on an HD TV and two strips at the sides to print onto A-series paper. The remaining portion of the sensor is the effective resolution at that aspect ratio. As a working example, let's take the Nikon D7000, a 16-million-pixel camera with a matrix of 4928x3264 pixels. To crop this to the HD TV aspect ratio, we'll take the long dimension of 4928 pixels, but that will only allow 2772 pixels in the other dimension, for 13.7 million pixels. To downsample this to 1920 pixels in the long direction a linear downsampling ratio of 2.57 is needed. For an A3 print, using the full short side of 3264 pixels gives 4614 pixels for the long side, or 15 million pixels. To produce an A3 print, the image will need to be upsampled by 1.29x linearly.

## SAMPLING THEORY

Digital cameras are sampling systems in that they represent a continuous function (in this case, the range of light values in a scene) with a set of discrete samples. This type of system was described by Claude Shannon and Harry Nyquist of Bell Laboratories in 1948. They described the requirements for the complete reconstruction of a sampled signal. In essence, the function must be sampled at twice the frequency of the highest frequency component. Reversing the idea, for a given sampling frequency the highest frequency signal must be half that, known as the 'Nyquist limit'. In digital imaging terms this means that the sample distance (pixel pitch) must be half the size of the smallest detail to be captured. Under these conditions, the original signal can be reconstructed by overlaying a set of 'sinc' functions (a sine wave with reducing amplitude) on the samples – although generally in real sampled systems some simpler form of averaging is done (with the penalty being a slight loss of information).

A consequence of this theory, which is very important for the design of digital cameras and processing, is that if the image contains detail above the Nyquist limit, that detail will be sampled but cannot be properly reconstructed. Attempts to reconstruct it result in false detail in the final image known as aliasing. Sometimes aliased detail can be subjectively quite convincing, while at other times it is not, such as colour moiré.

Resampling falls foul of aliasing. Effectively downsampling is the reduction of the sampling rate. If the original image contains detail smaller than twice as large as the output pixel pitch, that detail will be visible as false patterns in the resampled image. This is particularly the case with noise, which is effectively 'detail'. If the original image contains noise above

Figure 1a At the top is the input pixel array and below it the pixel values. Next is the output array.

Figure 1b Nearest neighbour: this is the simplest interpolation method in which the output pixel value is selected on the basis of the nearest input pixel. It is fast, but liable to extreme aliasing when downsampling and pixelation when upsampling. It is often used in display drivers.

Figure 1c Bi-linear: the output value is a weighted average of the pixels immediately surrounding it. This is also subject to aliasing and is frequently found in better screen drivers and many printer drivers.

Figure 1d Bi-cubic and Lanczos (sinc): instead of an average, a mathematical curve is fitted to the range of pixels on either side of the output pixel and the value of the output pixel is estimated from the value of the function at the appropriate point. Bi-cubic uses a cubic function and Lanczos uses a sinc function.

Figure 1a



Figure 1b

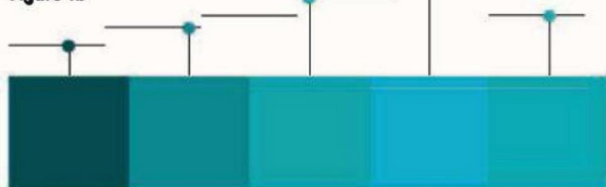


Figure 1c

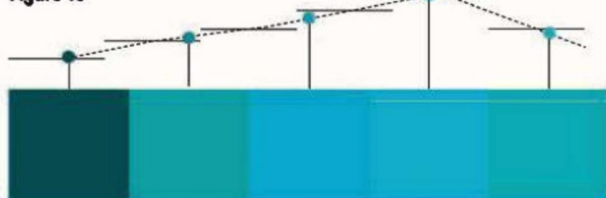
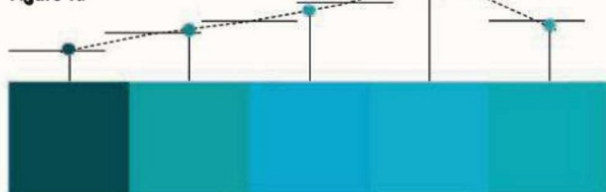


Figure 1d





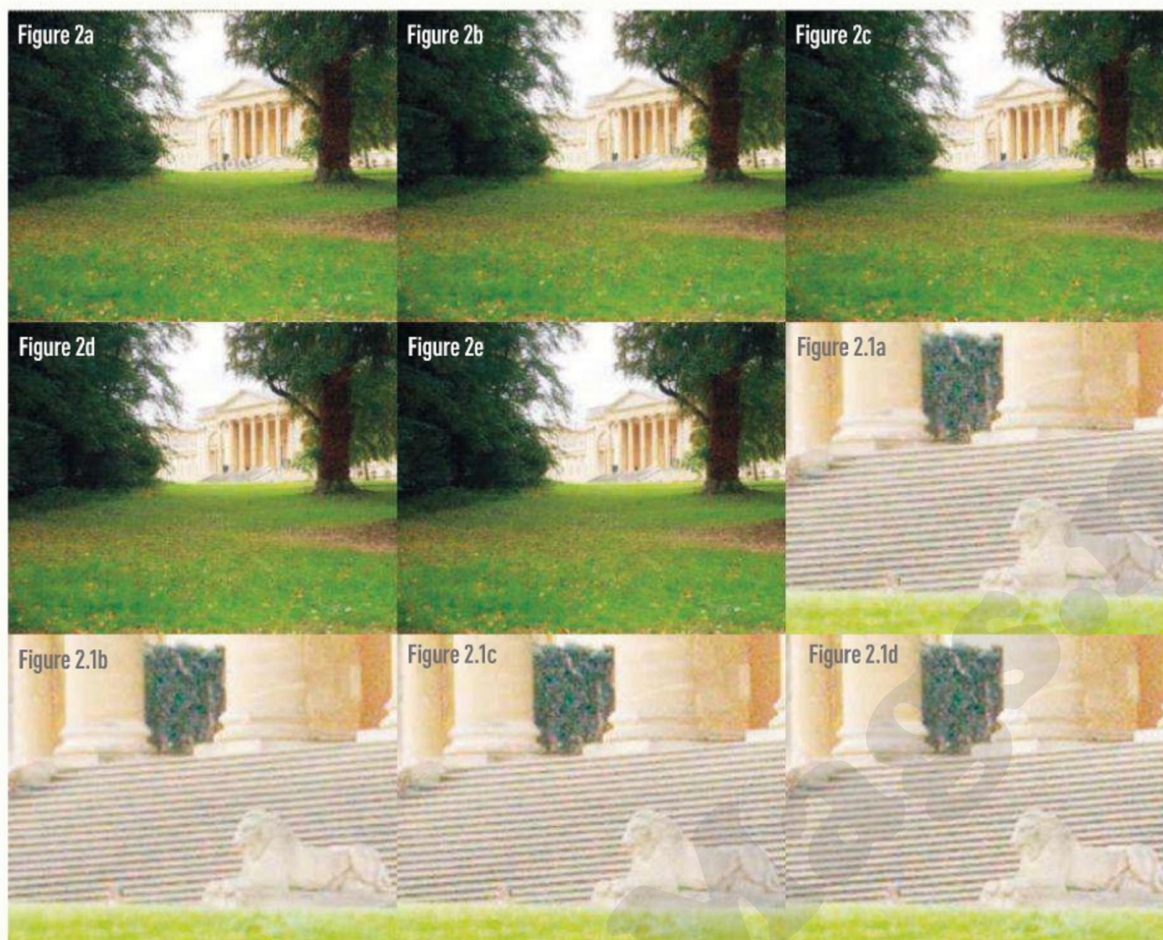


Figure 2 The noisy version of Stowe Court, resampled using different resampling methods.

2a Downsampled by a factor of 5 using nearest neighbour. Note the amount of noise that has aliased into the image, and the strong aliasing on the steps. This was downsampled using a typical display driver.

2b Bilinear. 2c

Bi-cubic. 2d

Lanczos. There is progressively less noise aliasing in these images, but there is still aliasing on the steps.

2e Lanczos with a pre filter (Gaussian Blur Radius 2.5 pixels). The aliasing on the steps is nearly eliminated.

2.1a-d Upsampled by a factor of 3 using the same methods as above.

the Nyquist limit, that noise will be aliased into the final image.

### HOW IT'S DONE

Resampling (both up and down) is done by interpolation to find the value of an output pixel positioned between input pixels. Looking at Fig 1(a), the task is to calculate the value of the pixel (here the task is shown in one dimension for simplicity). To achieve a two-dimensional result, the procedure is simply undertaken in both 'x' and 'y' directions. As we saw in the article about demosaicing (AP 12 November), the nature of the interpolation can drastically alter the result. The common interpolation methods, such as nearest neighbour, bi-linear, bi-cubic and Lanczos, are illustrated in Fig 1. The different resampling methods can produce drastically different results. Fig 2 shows the results of downsampling and upsampling using the different methods.

Perusing the design of the various resampling tools available, it's quite clear they have been designed with a focus on upsampling. The reason for this is that they originated at a time when cameras had low pixel counts, and most resampling to suit the majority of output media was upwards. Nowadays, the situation is often reversed, as we have very high pixel-count cameras and often find ourselves downsampling to

suit a selected output format. The quality of a downsampled high-pixel-count camera will almost always exceed that of a camera with a native resolution the same as the output medium, just so long as the resampling is optimised for the downward process. Many imaging-processing tools do not do this as well as they might, so below is a recommended technique for downsampling.

### RESAMPLING TECHNIQUE

If you seek the highest quality output, it is best to take control of the downsampling for yourself. This applies equally to the production of low-resolution computer and web images, which can be ruined by aliasing caused by poor downsampling. Here is the recommended process.

First determine the pixel count and aspect ratio of your output medium. This will be documented somewhere, and once discovered it is best to keep a note of it.

The subsequent steps can all be performed using your favourite image-editing tool. First, crop to the aspect ratio of the output medium – most editors have a fixed aspect ratio crop function.

Determine the pixel size of your remaining crop from the editing tool and calculate the resampling ratio by dividing the linear pixel count along the long dimension of the input image with the corresponding value from

the output image. If the figure is less than one you will be upsampling, and if it is more than one you will be downsampling.

If you are downsampling you need to filter out the fine detail to avoid aliasing. Run a Gaussian Blur over the image, with a blur radius of half the resampling ratio.

Resample (often called 'scale image') using the best interpolation method available (usually bi-cubic or Lanczos). **AP**



**BOB NEWMAN** originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.



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- ▶ 28mm, 14x zoom. Optical IS
- ▶ Full HD with optical zoom
- ▶ Wide 3.0" PureColor II G LCD
- ▶ Manual Control



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WFT-E4 Mark II (EOS SD Mk II) <b>£599.99</b>	BG-E9 (60D) <b>£159.99</b>	WP DC39 (PowerShot S90) <b>£175.00</b>
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NB 9L (for IXUS 1000 HS) <b>£43.00</b>	Speedlite 430EX II <b>£209.99</b>	EH-21L Semi-Hard Case (60D) <b>£89.99</b>
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CUSTOMER REVIEW: 550D + 18-55mm IS  
★★★★★ 'Amazing video image'  
Rob - Norwich

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5.3 fps  
1080p movie mode

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Adrian - UK

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CUSTOMER REVIEW: 7D + 15-85mm  
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Shuggie - Scotland

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CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM  
★★★★★ 'Awesome IQ and ISO Performance'  
JDAttKington - Cheshire

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CUSTOMER REVIEW: 1D Mark IV Body  
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Zurg - South Wales

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T036 Black	<del>£9.99</del> 10ml	<del>£3.99</del> 13ml, 3 for <del>£10.99</del>	C42, C44, C46
T037 Colour	<del>£11.99</del> 25ml	<del>£4.99</del> 31ml, 3 for <del>£13.99</del>	C62, CX3200
T040 Black	<del>£39.99</del> 17ml	<del>£3.99</del> 20ml, 3 for <del>£10.99</del>	440, 460, 660, Photo 700, 750, 1200
T041 Colour	<del>£29.99</del> 37ml	<del>£4.99</del> 46ml, 3 for <del>£13.99</del>	740, 760, 800, 850, 860, 1160
T050 Black	<del>£29.99</del> 15ml	<del>£2.99</del> 16ml, 3 for <del>£7.99</del>	440, 460, 660, 740, 760, 1160
T051 Black	<del>£29.99</del> 24ml	<del>£2.99</del> 26ml, 3 for <del>£7.99</del>	Photo 700, 750
T052 Colour	<del>£29.99</del> 35ml	<del>£3.99</del> 39ml, 3 for <del>£10.99</del>	Photo 2100
T053 Colour	<del>£29.99</del> 43ml	<del>£3.99</del> 48ml, 3 for <del>£10.99</del>	
T0341-T0347 Set of 7	<del>£119.99</del> set of 7	Check Website.	C64, C66, C84, C86,
T0341/8, each	<del>£14.99</del> 17ml	Check Website.	CX3600/3650, CX6400, CX6600
T0342/3/4, each	<del>£17.99</del> 17ml	Check Website.	R200, R220, R300, R320, R340
T0345/6/7, each	<del>£17.99</del> 17ml	Check Website.	RX500, RX600, RX620, RX640
T0441-T0454 Set of 4	<del>£42.99</del> set of 4	<del>£14.99</del> , 3 sets for <del>£42.99</del>	Photo R800, R1800
T0441 Black	<del>£17.99</del> 13ml	<del>£4.99</del> 21ml, 3 for <del>£13.99</del>	
T0452/3/4, each	<del>£9.99</del> 8ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	
T0481-T0486 Set of 6	<del>£64.99</del> set of 6	<del>£19.99</del> , 3 sets for <del>£56.99</del>	
T0481/2/3, each	<del>£14.99</del> 13ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	
T0484/5/6, each	<del>£14.99</del> 13ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	
T0540-T0549 Set of 8	<del>£109.99</del> set of 8	<del>£35.99</del> , 3 sets for <del>£99.99</del>	
T0540 Gloss	<del>£8.99</del> 13ml	<del>£3.99</del> 21ml, 3 for <del>£13.99</del>	
T0541/2/3/4, each	<del>£14.99</del> 13ml	<del>£4.99</del> 21ml, 3 for <del>£13.99</del>	
T0547/8/9, each	<del>£14.99</del> 13ml	<del>£4.99</del> 21ml, 3 for <del>£13.99</del>	
T0551-T0554 Set of 4	<del>£32.99</del> set of 4	<del>£14.99</del> , 3 sets for <del>£42.99</del>	
T0551 Black	<del>£8.99</del> 8ml	<del>£4.99</del> 21ml, 3 for <del>£10.99</del>	
T0552/3/4, each	<del>£8.99</del> 8ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	
T0591-T0599 Set of 8	<del>£99.99</del> set of 8	Check Website.	
T0591/2/3, each	<del>£12.99</del> 13ml	Check Website.	
T0594/5/6, each	<del>£12.99</del> 13ml	Check Website.	
T0597/8/9, each	<del>£12.99</del> 13ml	Check Website.	
T0611-T0614 Set of 4	<del>£32.99</del> set of 4	<del>£14.99</del> , 3 sets for <del>£42.99</del>	
T0611 Black	<del>£8.99</del> 8ml	<del>£4.99</del> 21ml, 3 for <del>£13.99</del>	
T0612/3/4, each	<del>£8.99</del> 8ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>	
T0711-T0714 Set of 4	<del>£32.99</del> set of 4	<del>£14.99</del> , 3 sets for <del>£42.99</del>	
T0711 Black	<del>£8.99</del> 7.4ml	<del>£4.99</del> 13ml, 3 for <del>£13.99</del>	
T0712/3/4, each	<del>£8.99</del> 5.5ml	<del>£3.99</del> 13ml, 3 for <del>£10.99</del>	
T0791-T0796 Set of 6	<del>£69.99</del> set of 6	Check Website.	
T0791/2/3, each	<del>£11.99</del> 10ml	Check Website.	
T0794/5/6, each	<del>£11.99</del> 10ml	Check Website.	
T0801-T0806 Set of 6	<del>£49.99</del> set of 6	<del>£19.99</del> , 3 sets for <del>£57.99</del>	
T0801/2/3, each	<del>£8.99</del> 7.4ml	<del>£3.99</del> 13ml, 3 for <del>£10.99</del>	
T0804/5/6, each	<del>£8.99</del> 7.4ml	<del>£3.99</del> 13ml, 3 for <del>£10.99</del>	
T0870-T0879 Set of 8	<del>£76.99</del> set of 8	Check Website.	
T0870 Gloss	<del>£7.99</del> 11.4ml	Check Website.	
T0871/2/3/4, each	<del>£9.99</del> 11.4ml	Check Website.	
T0877/8/9, each	<del>£9.99</del> 11.4ml	Check Website.	
T0961-T0969 Set of 8	<del>£78.99</del> set of 8	Check Website.	
T0961/2/3/4/5, each	<del>£9.99</del> 11.4ml	Check Website.	
T0966/7/8/9, each	<del>£9.99</del> 11.4ml	Check Website.	
T1281-T1284 Set of 4	<del>£26.99</del> set of 4	<del>£14.99</del> set of 4	
T1281 Black	<del>£7.99</del> 5.9ml	<del>£4.99</del> 13ml	
T1282/3/4, each	<del>£6.99</del> 3.5ml	<del>£3.99</del> 10ml	
T1291-T1294 Set of 4	<del>£37.99</del> set of 4	<del>£16.99</del> set of 4	
T1291 Black	<del>£10.99</del> 11.2ml	<del>£5.49</del> 16ml	
T1292/3/4, each	<del>£9.99</del> 7ml	<del>£4.49</del> 13ml	
T1571-9, each NEW	<del>£20.99</del> 25.9ml each or <del>£164.99</del> set of 8		
T1591-9, each NEW	<del>£14.99</del> 17ml each or <del>£109.99</del> set of 8		
T5591-6, each	<del>£12.99</del> 13ml each or <del>£64.99</del> set of 6		

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<b>EPSON Stylus Pro 3800, 3880</b>	
T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	<del>£44.99</del>
<b>EPSON Stylus Pro 4000, 4400, 7600, 9600</b>	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	<del>£44.99</del>
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	<del>£69.99</del>
<b>EPSON Stylus Pro 4400, 4880:</b>	
T6051/6052/6056/6053/6054/6055/6056/605C/6057/6138/6059 110ml	<del>£44.99</del>
T6061/6062/6068/6063/6064/6065/6066/606C/6067/6148/6069 220ml	<del>£69.99</del>
<b>EPSON Stylus Pro 7800, 7880, 9800:</b>	
T6021/6022/6028/6023/6024/6025/6026/602C/6027/6118/6029 110ml	<del>£44.99</del>
T6031/6032/6038/6033/6034/6035/6036/603C/6037/6128/6039 220ml	<del>£69.99</del>

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BC16 B/C/M/Y 15ml	<del>£2.99</del>
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CL18 B/C/M/Y/PC/PM 15ml	<del>£3.99</del>
PG1520 Black 19ml	<del>£3.99</del>
CL151 B/C/M/Y/GY 9ml	<del>£3.99</del>
PG1525 Black 19ml	<del>£4.99</del>
CL1526 B/C/M/Y/GY 9ml	<del>£3.99</del>
BC124 Black 9ml	<del>£2.99</del>
BC124 Colour 16ml	<del>£9.99</del>
PG37 Black 12ml	<del>£13.99</del>
PG40 Black 28ml	<del>£12.99</del>
PG510 Black 11.5ml	<del>£12.99</del>
PG512 Black 18ml	<del>£14.99</del>
CL38 Colour 12ml	<del>£12.99</del>
CL38 Colour 12ml	<del>£12.99</del>
CL51 Colour 16ml	<del>£16.99</del>
CL51 Colour 24ml	<del>£14.99</del>
CL512 Colour 11.5ml	<del>£15.99</del>
CL513 Colour 15ml	<del>£16.99</del>

#### Canon Originals

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BC16 B/C/M/Y 13ml	<del>£9.99</del>
BC16 B/C/M/Y 13ml	<del>£9.99</del>
PG15 B/C/M/Y 13ml	<del>£12.99</del>
CL18 B/C/M/Y 13ml	<del>£11.99</del>
CL18 B/C/M/Y/PC/PM 13ml	<del>£11.99</del>
PG17 Black 29ml	<del>£11.99</del>
PG19 Clear 191ml	<del>£11.99</del>
PG19 B/C/M/Y/PC/PM 14ml	<del>£10.99</del>
PG19 B/C/M/Y/PC/PM 14ml	<del>£10.99</del>
PG1520 Black 19ml	<del>£9.99</del>
CL151 B/C/M/Y/GY 9ml	<del>£8.99</del>
PG1525 Black 19ml	<del>£9.99</del>
CL1526 B/C/M/Y/GY 9ml	<del>£8.99</del>
PG37 Black 11ml	<del>£12.99</del>
PG40 Black 11ml	<del>£15.99</del>
PG50 Black 22ml	<del>£22.99</del>
PG510 Black 22ml	<del>£11.99</del>
PG512 Black 15ml	<del>£15.99</del>
CL38 Colour 9ml	<del>£16.99</del>
CL41 Colour 12ml	<del>£26.99</del>
CL52 Photo 21ml	<del>£19.99</del>
CL511 Colour 9ml	<del>£15.99</del>
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No.57 Colour 24ml	<del>£12.99</del>
No.58 Photo 24ml	<del>£12.99</del>
No.78 Colour 36ml	<del>£9.99</del>
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No.110 Colour 12ml	<del>£10.99</del>
No.300XL Black 18ml	<del>£14.99</del>
No.300XL Colour 18ml	<del>£16.99</del>
No.336 Black 10ml	<del>£7.99</del>
No.337 Black 21ml	<del>£10.99</del>
No.338 Black 21ml	<del>£10.99</del>
No.339 Black 34ml	<del>£12.99</del>
No.342 Colour 12ml	<del>£10.99</del>
No.343 Colour 21ml	<del>£12.99</del>
No.344 Colour 21ml	<del>£14.99</del>
No.348 Photo 21ml	<del>£12.99</del>
No.350XL Colour 30ml	<del>£14.99</del>
No.351XL Colour 20ml	<del>£16.99</del>
No.363 Black 20ml	<del>£6.99</del>
No.363 CMY/PC/PM each	<del>£4.99</del>
No.364 Black 10ml	<del>£6.99</del>
No.364 PB/CMY each	<del>£5.99</del>

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No.22 Colour 5ml	<del>£14.99</del>
No.38 All Colours 27ml each	<del>£26.99</del>
No.56 Black 19ml	<del>£16.99</del>
No.57 Colour 17ml	<del>£24.99</del>
No.100 Grey 17ml	<del>£22.99</del>
No.110 Grey 15ml	<del>£18.99</del>
No.300 Black 4ml	<del>£10.99</del>
No.301 Black 4ml	<del>£12.99</del>
No.301 Colour 3ml	<del>£11.99</del>
No.337 Black 11ml	<del>£17.99</del>
No.338 Black 11ml	<del>£17.99</del>
No.339 Black 21ml	<del>£24.99</del>
No.343 Colour 7ml	<del>£18.99</del>
No.344 Colour 14ml	<del>£26.99</del>
No.350 Black 4.5ml	<del>£11.99</del>
No.351 Colour 3.5ml	<del>£13.99</del>
No.363 Black 6ml	<del>£13.99</del>
No.363 CMY/PC/PM each	<del>£8.99</del>
No.364 Black 6ml	<del>£8.99</del>
No.364 PB/CMY 3ml each	<del>£7.99</del>
No.901 Black 4ml	<del>£11.99</del>
No.901 Colour 9ml	<del>£16.99</del>
No.920XL Black 49ml	<del>£19.99</del>
No.920XL CMY 6ml each	<del>£8.99</del>
No.940XL Black 49ml	<del>£23.99</del>
No.940XL CMY 16ml each	<del>£15.99</del>

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No.2 Colour	<del>£11.99</del>
No.3 Black	<del>£14.99</del>
No.16 Black	<del>£10.99</del>
No.17 Black	<del>£9.99</del>
No.26 Colour	<del>£12.99</del>
No.27 Colour	<del>£12.99</del>
No.31 Photo	<del>£11.99</del>
No.32 Black	<del>£9.99</del>
No.33 Colour	<del>£11.99</del>
No.34 Black	<del>£11.99</del>
No.35 Colour	<del>£12.99</del>

#### Lexmark Originals

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No.14 Black	<del>£16.99</del>
No.15 Colour	<del>£18.99</del>
No.17 Black	<del>£13.99</del>
No.23 Black	<del>£16.99</del>
No.24 Colour	<del>£14.99</del>
No.27 Colour	<del>£13.99</del>
No.28 Black	<del>£14.99</del>
No.29 Colour	<del>£15.99</del>
No.32 Black	<del>£17.99</del>
No.33 Colour	<del>£16.99</del>
No.37 Colour	<del>£18.99</del>
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LC980 / 1100 Black	<del>£3.99</del>
LC980 / 1100 CMY	<del>£2.99</del>
LC980 / 1100 Set of 4	<del>£11.99</del>
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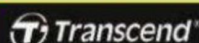


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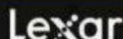
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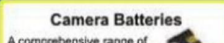
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BMB9 (V2) for Panasonic	£24.99
VGB130 (V2) for Panasonic	£26.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
SLM-137D for Samsung	£12.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

**SD Cards**

8GB Class 10	£78.46	£21.99
16GB Class 10	£130.73	£40.99

**Sandisk Ultra 30MB/s**

4GB 30MB/s	£21.76	£14.99
8GB 30MB/s	£36.12	£23.99
16GB 30MB/s	£70.06	£46.99

**Sandisk Extreme 40&60MB/s**

4GB 40MB/s	£36.34	£21.99
8GB 40MB/s	£67.02	£38.99
16GB 60MB/s	£116.19	£68.99
32GB 60MB/s	£208.89	£134.99

**Sandisk Blue C2: 5MB/s**

2GB 5MB/s	£9.27	£4.99
4GB 5MB/s	£12.41	£6.49
8GB 5MB/s	£24.10	£11.99

**Sandisk Ultra C4: 15MB/s**

2GB 15MB/s	£9.67	£5.99
4GB 15MB/s	£15.06	£7.99
8GB 15MB/s	£27.65	£14.99
16GB 15MB/s	£57.22	£28.99

**Sandisk Extreme C10: 30MB/s**

4GB 30MB/s	£21.35	£11.99
8GB 30MB/s	£37.42	£18.99
16GB 30MB/s	£52.02	£37.99
32GB 30MB/s	£92.02	£74.99

**Sandisk Extreme Pro UHS-I: 45MB/s**

8GB 45MB/s	£54.84	£27.49
16GB 45MB/s	£103.58	£58.99

**xD Picture Cards**

2GB Olympus	£24.99	£14.99
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## BATTERIES & CHARGERS

**Standard Rechargeables**

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 1000mAh Duracell	£6.99	
AAA 2450mAh Duracell	£6.99	
AA 2700mAh GP	£9.99	
AA 2850mAh Ansmann	£13.99	
AA 2900mAh DeNim	£44.99	£9.99

**ReCyko+ Rechargeables**

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 450mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99

**Ultimate Lithium**

Enviroment Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99	
AA Ultimate Lithium (4)	£7.99	£5.99

## SQUARE FILTERS



The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

**P-Type Adapter Rings**

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

**P-Type Holders**

Holder - Standard	£5.99
Holder - Wide Angle	£9.99
Hood - Modular	£9.99
Hood - Bellows	£34.99
A to P Type Adapter	£9.99

**P-Type Bellows Hood**

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.

£49.99

**P-Type Filter Wallet**

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters.

£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

**P-Type Neutral Density Filter Kit** £49.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving nearly £5 on the individual prices.

## LENS HOODS & CAPS

**Bayonet-Fit Lens Hoods**

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-7111 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4.5-5.6	£9.99
ET-65B Canon 70-300/4.5-6.8	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-45 IS	£12.99
EW-83E Canon 18-105 IS	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

**Screw-Fit Lens Hoods**

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£7.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

**Lens Caps**

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99	each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

## SPIRIT LEVELS

**Bubble Spirit Levels**

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

**Seculine Digital Spirit Level**

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

£29.99

**Sensor Cleaning - DRY**

Sensor Loupe 7X with LED	£69.99
ZEEion Anti-static Filter	£37.99
SL78S Arctic Butterfly	£69.99

**Sensor Cleaning - WET**

Cleaning Solution (7.5ml)	£15.99
Cleaning Swabs (12)	£29.99
EZ Kit (1ml Solution, 4 Swabs)	£14.99



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- 3) One or more P-Type (84mm wide) filters

**P-Type Filters (84mm wide)**

Circular Polarizing	£29.99
Infra Red R72	£29.99
ND2	£9.99
ND4	£9.99
ND2 Soft Graduated	£11.99
ND2 Hard Graduated NEW	£11.99
ND4 Soft Graduated	£11.99
ND4 Hard Graduated NEW	£11.99
Light Blue Graduated	£11.99
Dark Blue Graduated	£11.99
Cool Blue Graduated	£11.99
Light Sunset Graduated	£11.99
Dark Sunset Graduated	£11.99
Light Tobacco Graduated	£11.99
Dark Tobacco Graduated	£11.99
Light Mauve Graduated	£11.99
Dark Mauve Graduated	£11.99
Light Red Graduated	£11.99
Dark Red Graduated	£11.99
Light Green Graduated	£11.99
Dark Green Graduated	£11.99
Light Yellow Graduated	£11.99
Dark Yellow Graduated	£11.99
Starburst x4/6/8, each	£12.99
Close-Up +1/2/4, each	£12.99
Fog Light/Strong, each	£9.99
Diffuser Light/Strong, each	£9.99
Spot White/Clear, each	£9.99
80A, 80B, 80C, each	£9.99
81A, 81B, 81C, each	£9.99
82A, 82B, 82C, each	£9.99
85A, 85B, 85C, each	£9.99
Red, Orange, each	£9.99
Yellow, Green, each	£9.99

**P-Type Holders**

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ET-67B Canon 60/2.8	£9.99
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EW-73B Canon 17-85 IS	£9.99
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EW-78D Canon 18-200 IS	£9.99
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77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.



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We welcome your unwanted camera equipment for trade-up or straight sale, including digital, 35mm or medium format – even large format.

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rrp £629.99 **SAVE £230**

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\*PLUS YOUR PANASONIC LXS  
(INCLUDES THE £40 CASHBACK)

\*Includes £40 cashback!  
You pay £439.00  
Offer ends 24/12/11



**CASH BACK**

16.0  
MEGA  
PIXELS

12.3  
MEGA  
PIXELS



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f/3.5-5.6 M.ZUIKO  
rrp £599.99 **SAVE £350** **£249.00**

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\*+ YOUR NIKON D50 & 18-55mm

12.3  
MEGA  
PIXELS



\*Includes £50 cashback!  
You pay £494.00  
Offer ends 24/12/11

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f/3.5-5.6 M.ZUIKO MKII  
rrp £529.00 **SAVE £85** **£444.00**

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**£94.00\***

\*PLUS YOUR NIKON D90 & 18-105mm  
(INCLUDES THE £30 CASHBACK)

16.2  
MEGA  
PIXELS



NIKON D5100 & 18-55mm  
f/3.5-5.6 AF-S VR DX  
rrp £779.00 **SAVE £100** **£679.00**

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\*+ YOUR D3000 & 18-55mm

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220HS

rrp £199.99  
**SAVE £70**

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ACCESSORY KIT  
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£37 | rrp £59 | **SAVE £22**

\*Includes £20 cashback!  
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See web for details

NIKON 1 V1  
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rrp £829.99  
**SAVE £100**

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& 10-30mm VR

rrp £549.99  
**SAVE £80**

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FUJIFILM  
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rrp £249.00  
**SAVE £121**

**£129.00**



OLYMPUS PEN E-P3  
& 14-42mm

rrp £795.00  
**SAVE £50**

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CANON  
SX220 HS

rrp £269.99  
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FUJIFILM  
FINEPIX X10

rrp £529.00  
**SAVE £30**

**£499.00**



OLYMPUS PEN E-PM1  
& 14-42mm

rrp £429.00  
**SAVE £80**

**£349.00**



PANASONIC LUMIX GF3  
& 14-42mm

rrp £469.00  
**SAVE £100**

**£329.00**



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G12

rrp £538.99  
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PANASONIC LUMIX TZ18

was £249.99  
**SAVE £75**

**£174.00**



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FINEPIX HS20

rrp £399.00  
**SAVE £150**

**£249.00**



PANASONIC LUMIX TZ20

rrp £319.99  
**SAVE £115**

**£195.00**



NIKON SB-700  
FLASHGUN

rrp £295.99  
**SAVE £47**

**£249.00**



SONY HVL-F43AM  
FLASHGUN

was £239.99  
**SAVE £30**

**£209.00**



CANON 430EX  
FLASHGUN

rrp £299.99  
**SAVE £85**

**£215.00**



METZ 36AF-5  
FLASHGUN

rrp £84.99  
**SAVE £5**

**£79.00**



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- VERTEX 200AW .....£120.00
- VERTEX 300AW .....£160.00
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**NEW!**

rrp £139.99  
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**£99.00**

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- EXPEDITION 4X .....£59.00
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# Gifts

## for photographers

### CANON EOS 600D

with 18-55mm IS  
f/3.5-5.6G EF-S MKII

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\*PLUS YOUR EOS 400D & 18-55mm  
(INCLUDES THE £50 CASHBACK)

\*Includes £50 cashback!  
You pay £639.00  
Offer ends 15/1/12



18  
MEGA  
PIXELS

**CASH  
BACK**

12  
MEGA  
PIXELS



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f/3.5-5.6 EF-S IS  
rrp £579.00 **SAVE £184**

**£395.00**

trade up example  
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\*+ YOUR CANON 350D & 18-55mm

18  
MEGA  
PIXELS



CANON 60D & 17-85mm

f/4-5.6 EF-S USM IS  
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**£1029.00**

trade up example  
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\*+ YOUR CANON 40D & 17-85mm

24.3  
MEGA  
PIXELS



FUJIFILM FINEPIX X100

rrp £999.99 **SAVE £170**

**£829.00**

trade up example  
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SAMSUNG NX11

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**NEW**

**£389.00**



SAMSUNG NX200

& 20-50mm

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**£649.00**



FUJIFILM FINEPIX L55

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**NEW**

**£59.00**



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£25 | rrp £32 | **SAVE £8**

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POLAROID Z340 KIT

KIT INCLUDES 4GB SD CARD

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**£249.00**



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OLYMPUS XZ-1

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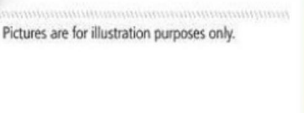
Offer ends 15/1/12  
See web for full details  
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**SAVE £40**

**£89.00**



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**SAVE £74**

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18x  
ZOOM



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**SAVE £160**

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rrp £561.96

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**SAVE £71**

**£149.00**

#### VELBON ULTREK UT-43D



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rrp £180.00

**SAVE £31**

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#### 3 LEGGED THING

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BRIAN X1.1 + AIRHED1 .....£309.00

ERIC X41 + AIRHED1 .....£329.00

LEGS

ADRIAN X1.1 .....£119.00

JACK X4A .....£139.00

BRIAN X1.1 .....£249.00

ERIC X41 .....£269.00

HEADS

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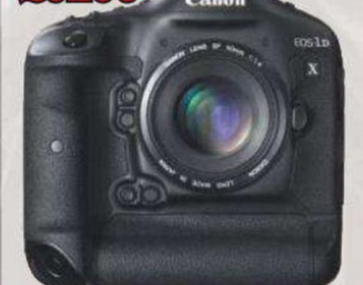
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D90 body.....£469	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 13.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
D80 body.....£469	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 14.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
D70 body.....£179	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 15.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
D60 body.....£179	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 16.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
MBD-200.....£89	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 17.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
MBD-100.....£89	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 18.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
MBD-11 mini box.....£199	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 19.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
MBD-120.....£179	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 20.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
MBH-2.....£89	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 21.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
EH-6 AC adapter.....£299	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 22.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
EH-6 AC adapter.....£299	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 23.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
OLYMPUS USED.....£199	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 24.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
E-510 body box.....£199	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 25.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
E-1 + HDL2.....£199	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 26.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
9-18 F4.5 6 M-box.....£339	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 27.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
11-22 F2.8/3.5.....£579	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 28.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
12-60 F2.8/4 SWP M-box.....£259	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 29.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
14-45 F3.5/5.6.....£169	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 30.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
14-55 F2.8/3.5.....£349	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 31.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
28 F8.....£169	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 32.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
40-150 F4.5/5.6.....£169	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 33.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
70-300 F4.5/6.....£249	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 34.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
FL50R flash M-box.....£269	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 35.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
<b>PENTAX USED</b> .....£199	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 36.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
K20D body.....£399	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 37.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
K100D Super body.....£199	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 38.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
Smart zoom GXL body.....£179	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 39.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
DBG1.....£99	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 40.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
DBG2 box.....£79	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 41.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
DBG3 mini.....£169	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 42.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
DBG4 mint.....£169	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 43.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
<b>BRONICA ETRS 645 USED</b> .....£199	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 44.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
ETRS 645 WLF + 75 F2.8.....£299	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 45.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
120 back box.....£299	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 46.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
40 F4 E.....£149	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 47.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
50 F2.8 E.....£149	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 48.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
50 F2.8 PE.....£129	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 49.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
100-220 F4.5 M-box.....£499	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 50.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
100-220 F4.5 macro.....£499	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 51.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
135 F4 PE.....£129	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 52.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
150 F3.5 E.....£99	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 53.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
150 F3.5 PE M-Box.....£179	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 54.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
200 F4.5 PE M-box.....£179	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 55.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
200 F4.5 E.....£179	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 56.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
2x extender E.....£169	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 57.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
E14 ext tube.....£169	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 58.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
135N back.....£119	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 59.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
135N back box.....£219	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 60.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
All 120 RFH.....£49	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 61.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
Polaroid Back.....£39	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 62.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
Road 120 RFH.....£49	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 63.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
AEII Prism.....£199	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 64.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
AEII Prism.....£199	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 65.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
WLF Boxed.....£49	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 66.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
Plain Prism E.....£49	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 67.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
M bracket.....£69	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 68.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
SP400.....£69	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 69.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
Metz SCA 386.....£69	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 70.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
<b>BRONICA GS 6x6 USED</b> .....£199	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 71.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
SQA + 80 + WLF.....£199	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 72.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
+ 120 back.....£499	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 73.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
SQA body.....£499	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 74.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
SQA + 80 + WLF.....£499	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 75.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
SQA.....£499	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 76.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
+ 120 back.....£499	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 77.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
135W back M-box.....£229	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 78.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
120 SQA Back.....£79	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 79.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
120 SQA Back.....£49	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 80.....£69	15-30 F3.5/4.5 EX DG.....£199	OM4Ti blk body.....£299
WLF.....£69	18-55 F3.5/5.6 EFS.....£99	180 F2.8 AE.....£399	Ext tube 81.....£69	15-30 F3.5/4.5 EX DG.....£199</	









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135mm F3.5 Non AI	E+ £599
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500mm F8 Reflex	E+ / Min- £225 - £349
600mm F5.6 IFD AI	Exc £749
Zeiss 28mm F2 Distagon ZF	Min- £749
SB11 Speedlight	Unused £175
SB12 Speedlight	E+ £299
SB15 Speedlight	E+ £399
SB16 Speedlight	E+ / Min- £599 - £999
SB17 Speedlight	E+ £399
SB18 Speedlight	E+ / Unused £175 - £399
SB20 Speedlight	E+ £399 - £499
SB218 Ringflash	E+ £149
SB22 Speedlight	E+ £115
SB22S Speedlight	Unused £35 - £50
Slave Controller SU4	Min- £399
SPZ Ring Light Unit	E+ £499

## Pentax 645 Series

645 + 45-85mm	E+ £469
45mm F2.8 A	E+ / E+ £229 - £249
45-85mm F4.5 FA	E+ / E+ £599 - £649
55mm F2.8 A	E+ / E+ £159 - £225
55-110mm F5.6 FA	Min- £599
80-160mm F4.5 A	E+ / E+ £299 - £399
120 Insert	E+ £499 - £799
220 Insert	E+ / E+ £309 - £599

## Pentax 67 Series

67 + AE Prism	E+ £849
67 Body Only	Exc £549
67 Mirror Up Complete	E+ £449
67 Mirror Up Complete + TTL Prism	E+ £449
55mm F3.5 Takumar	E+ £349
35mm F4.5 Fisheye Takumar	E+ £179
45mm F4 SMC	E+ / E+ £249 - £299
55mm F4 SMC	E+ £329
75mm F4.5 Shift	E+ £149
75mm F4.5 Takumar	Min- £449
100mm F4 SMC Macro	E+ / E+ £149 - £159
135mm F4 Macro Takumar	E+ / E+ £149 - £159
165mm F2.8	As Seen / E+ £99 - £199
200mm F4	E+ £139 - £199
200mm F4 Takumar	E+ / E+ £119 - £199
300mm F4	E+ / E+ £179 - £349
300mm F4 Takumar	As Seen / E+ £159 - £349
500mm F5.6	E+ £399 - £1399
800mm F4 Takumar	E+ £249
16-2x Rear Converter	E+ £99
Vivitar 3x Converter	E+ / E+ £49 - £79
Extension Tube 1	E+ £35
Extension Tube 2	E+ £35
Extension Tube Set	E+ / E+ £65 - £75
Extension Tubes 2+3	E+ £49
Extension Tubes Set 1+2+3	Min- £69

## Pentax Manual

67 + AE Prism	E+ £849
67 Body Only	Exc £549
67 Mirror Up Complete	E+ £449
67 Mirror Up Complete + TTL Prism	E+ £449
55mm F3.5 Takumar	E+ £349
35mm F4.5 Fisheye Takumar	E+ £179
45mm F4 SMC	E+ / E+ £249 - £299
55mm F4 SMC	E+ £329
75mm F4.5 Shift	E+ £149
75mm F4.5 Takumar	Min- £449
100mm F4 SMC Macro	E+ / E+ £149 - £159
135mm F4 Macro Takumar	E+ / E+ £149 - £159
165mm F2.8	As Seen / E+ £99 - £199
200mm F4	E+ £139 - £199
200mm F4 Takumar	E+ / E+ £119 - £199
300mm F4	E+ / E+ £179 - £349
300mm F4 Takumar	As Seen / E+ £159 - £349
500mm F5.6	E+ £399 - £1399
800mm F4 Takumar	E+ £249
16-2x Rear Converter	E+ £99
Vivitar 3x Converter	E+ / E+ £49 - £79
Extension Tube 1	E+ £35
Extension Tube 2	E+ £35
Extension Tube Set	E+ / E+ £65 - £75
Extension Tubes 2+3	E+ £49
Extension Tubes Set 1+2+3	Min- £69

## Pentax Manual

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67 Mirror Up Complete	E+ £449
67 Mirror Up Complete + TTL Prism	E+ £449
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35mm F4.5 Fisheye Takumar	E+ £179
45mm F4 SMC	E+ / E+ £249 - £299
55mm F4 SMC	E+ £329
75mm F4.5 Shift	E+ £149
75mm F4.5 Takumar	Min- £449
100mm F4 SMC Macro	E+ / E+ £149 - £159
135mm F4 Macro Takumar	E+ / E+ £149 - £159
165mm F2.8	As Seen / E+ £99 - £199
200mm F4	E+ £139 - £199
200mm F4 Takumar	E+ / E+ £119 - £199
300mm F4	E+ / E+ £179 - £349
300mm F4 Takumar	As Seen / E+ £159 - £349
500mm F5.6	E+ £399 - £1399
800mm F4 Takumar	E+ £249
16-2x Rear Converter	E+ £99
Vivitar 3x Converter	E+ / E+ £49 - £79
Extension Tube 1	E+ £35
Extension Tube 2	E+ £35
Extension Tube Set	E+ / E+ £65 - £75
Extension Tubes 2+3	E+ £49
Extension Tubes Set 1+2+3	Min- £69

## Pentax Manual

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55mm F4 SMC	E+ £329
75mm F4.5 Shift	E+ £149
75mm F4.5 Takumar	Min- £449
100mm F4 SMC Macro	E+ / E+ £149 - £159
135mm F4 Macro Takumar	E+ / E+ £149 - £159
165mm F2.8	As Seen / E+ £99 - £199
200mm F4	E+ £139 - £199
200mm F4 Takumar	E+ / E+ £119 - £199
300mm F4	E+ / E+ £179 - £349
300mm F4 Takumar	As Seen / E+ £159 - £349
500mm F5.6	E+ £399 - £1399
800mm F4 Takumar	E+ £249
16-2x Rear Converter	E+ £99
Vivitar 3x Converter	E+ / E+ £49 - £79
Extension Tube 1	E+ £35
Extension Tube 2	E+ £35
Extension Tube Set	E+ / E+ £65 - £75
Extension Tubes 2+3	E+ £49
Extension Tubes Set 1+2+3	Min- £69

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55mm F4 SMC	E+ £329
75mm F4.5 Shift	E+ £149
75mm F4.5 Takumar	Min- £449
100mm F4 SMC Macro	E+ / E+ £149 - £159
135mm F4 Macro Takumar	E+ / E+ £149 - £159
165mm F2.8	As Seen / E+ £99 - £199
200mm F4	E+ £139 - £199
200mm F4 Takumar	E+ / E+ £119 - £199
300mm F4	E+ / E+ £179 - £349
300mm F4 Takumar	As Seen / E+ £159 - £349
500mm F5.6	E+ £399 - £1399
800mm F4 Takumar	E+ £249
16-2x Rear Converter	E+ £99
Vivitar 3x Converter	E+ / E+ £49 - £79
Extension Tube 1	E+ £35
Extension Tube 2	E+ £35
Extension Tube Set	E+ / E+ £65 - £75
Extension Tubes 2+3	E+ £49
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## Pentax Manual

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35mm F4.5 Fisheye Takumar	E+ £179
45mm F4 SMC	E+ / E+ £249 - £299
55mm F4 SMC	E+ £329
75mm F4.5 Shift	E+ £149
75mm F4.5 Takumar	Min- £449
100mm F4 SMC Macro	E+ / E+ £149 - £159
135mm F4 Macro Takumar	E+ / E+ £149 - £159
165mm F2.8	As Seen / E+ £99 - £199
200mm F4	E+ £139 - £199
200mm F4 Takumar	E+ / E+ £119 - £199
300mm F4	E+ / E+ £179 - £349
300mm F4 Takumar	As Seen / E+ £159 - £349
500mm F5.6	E+ £399 - £1399
800mm F4 Takumar	E+ £249
16-2x Rear Converter	E+ £99
Vivitar 3x Converter	E+ / E+ £49 - £79
Extension Tube 1	E+ £35
Extension Tube 2	E+ £









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135mm f2.8 Mitakon Tele	£10
135mm f2.8 Super Paragon	£20
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28-200mm f4/5.6 Sigma PB Fit	£50
35-70mm f3.5/4.5 Sigma PB	£30
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70-200mm f2.8/3.5 Sigma PB	£30
80-200mm f3.5/4.5 Sigma PB	£40

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28mm f2.8 Cosinon PKA	£20
28mm f2.8 Sirius PKA fit Lens	£20
28mm f2.9 Kiron PKM Lens	£30
35mm f2.8 Canon Lens Boxed	£20
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70-210mm f3.5/5.6 Vivitar PKA	£30
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75-150mm f3.8 Vivitar PK	£20
75-150mm f3.8 Hoya PKM Lens	£20
75-150mm f3.9 Chicon PK Fit	£20
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80-200mm f4 Clubman PK fit	£10
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80-200mm f4.5 Haninex PK Fit	£20
80-200mm f4.5 Mackinon PK Fit	£20
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80-200mm f4.5 Cosinon PKM	£20
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80-200mm f4.5/5.6 Prinzflex PKE20	£20
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135mm f2.8 Cosinon PK Fit	£10
135mm f2.8 Hoya PK Lens	£20
135mm f2.8 Tamron BBAR PKM20	£20
135mm f2.8 Chicon PKM Lens	£20
135mm f2.8 Makinon PKM	£20
135mm f3.5 Vivitar PKM Lens	£20
200mm f3.3 Haninex PK fit Lens	£20
200mm f3.5 Chicon Lens	£20
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28mm f2.8 Tamron Nikon F fit	£30
28mm f2.8 TamronMK1/Nikkormat20	£20
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70-150mm f3.8 Vivitar N/AI fit	£40
+ matched multiplier	£40
70-200mm f4 f5.6 Sigma UC/AISE30	£20
70-200mm f4.5 Sigma AIS	£20
70-200mm f3.8 Vivitar AI	£30
70-210mm f3.5 Vivitar Series I	£30
80-200mm f4 Hoya AI fit lens	£30
80-200mm f4.5 Cirkio AIS	£20
80-200mm f3.5/4.5 Tokina AIS E20	£20
80-200mm f4.5 Vivitar N/AI fit	£20
80-200mm f3.5 Soligor N/F	£20
135mm f2.8 Haninex Nikon F	£10
135mm f2.8 Panagor Nikon F	£20
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300mm f5.6 Vivitar non AI Lens	£40
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CLOSE UP +1, +2 AND +3

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Gifts

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120N NO FLASH	£28
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STEREO PIN HOLE	£77
120 3D	
STEREO CAMERA	£112
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5x7 For

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Film 2 for £48

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Film 2 for £80

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ILFORD Pinhole Camera

Made from injection moulded ABS, with all fittings in stainless steel.

The camera is exceptionally durable.

The camera, which can be used with any photographic film or paper. Comes complete with a Pinhole Camera Exp Calculator and the 72mm wide angle cone.

Kit comes with

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for 6x9 or 5x4

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IMAGE PZ BLACK FRAME

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Lumix FS-37.....	£128
Lumix FX-70.....	£169
Lumix FX-77.....	£195
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\* Now With 5 Years Warranty

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**TZ-18 Now less £25 CashBack**

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**35mm and 120!**

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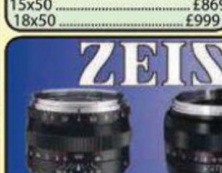
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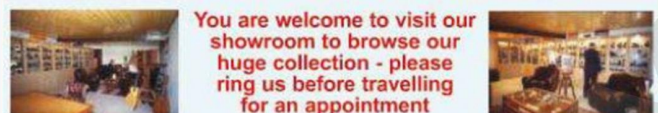


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3-section carbon fibre tripod that is lightweight, has great rigidity combined with professional features such as the patented Q90° center column system for quick vertical-horizontal movements, an integrated leveling bubble on the magnesium top plate, 100% carbon fiber tubes (including the center column) & magnesium die castings. Closed length: 58cm. Max height: 146cm. Max height centre column down: 122cm. Min height: 8cm. Load capacity: 5 kg. Weight: 1.3kg.

190CXPRO3 Tripod **£224.95**  
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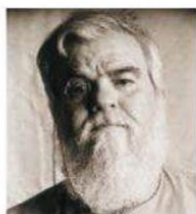


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# ROGER HICKS

**Our position in society is reflected not by our possessions, but by our attitude to how those possessions are valued**

**A WHILE** ago, you may have noticed, Leica Null-Serie number 107 sold for \$1,900,000 (about £1.2 million) at auction. I have not the faintest idea who bought it, but it did set me thinking about riches and priorities. What is something 'worth'? A Leica M9 costs nearly £5,000, which is around the price of a Tata Nano car, but then, a 'complicated' wristwatch (it's a technical term, apparently) can cost even more. Are they 'worth' the money?

The obvious answer is, 'Yes, if there are people willing to pay that much.' This immediately raises at least two other questions. First, how did they get the money? After all, there can be a big difference between being paid a million pounds a year and actually earning a million pounds a year. That's assuming the money was neither inherited nor stolen. Second, regardless of how they got the money, is it legitimate to say that how they spend it is no one else's concern?

The answer to the second, clearly, is that society as a whole does not think so, otherwise there would not be compulsory taxes. But even then, we are still taking a very blinkered view of things: we're still talking about money.

Or are we? As soon as we start talking about 'society', we are talking about living together: about how each of us depends on other people. Anyone who thinks that his success is the result purely of his own intelligence and hard work is clearly not very intelligent. At the most basic, his parents didn't abandon him to starve. After that, he went to school and learned to read and write, travelling, of course, on roads that were paid for by taxes, and protected from murder and robbery by police that were paid for by taxes. If he went to university, he learned from other people who had chosen to work in that environment, and at the university canteen his food was cooked by other people. We are all interdependent.

A common response to this, from the financially overprivileged, is, 'Why should I care who cooks my food? There is always somebody else who will take the job.' Well, yes, but this is where lack of intelligence again manifests itself. If someone else can do their job, then someone else can probably do your job,

too. They might not do it the same way, and they might not do it as well, but equally, they might do it better. As for the argument that stupid people deserve to be paid less than intelligent ones, this raises some interesting questions about the nature of 'deserve', along with questions about luck and accidents of birth.

So let's assume that we live in a society with (reasonably) progressive taxes and (reasonably) equal access to education. That we live, indeed, in a society of material superabundance, where there is more than enough for everyone, in the sense of food, shelter and

clothing, so that once our basic needs are taken care of, we can afford to choose different priorities. We can buy clothes that are more than merely functional; we can buy food that is more than we need merely to sustain life; we can buy books, magazines and electronic gadgets.

As soon as we juxtapose 'books, magazines and electronic gadgets', the question of priorities is

made abundantly clear. We all know people who never buy books; we all know people who buy electronic gadgets only when they have to. We also know people whose houses are full of teetering piles of books, and people who must have the latest model of whatever gadget is fashionable at the moment, such as iPads, iPods and computers.

This brings us back to the questions raised in the first paragraph. What are things 'worth'? William Morris famously said: 'Have nothing in your house that you do not know to be useful, or believe to be beautiful.' There is, however, a third category: investment, which is essentially a shared belief in value. Would the buyer of the Null-Serie Leica have paid \$1.9 million if he didn't believe that other people thought it was valuable, too? I'm not talking about prestige because, after all, plenty of rare and valuable things are bought by anonymous buyers and disappear into private collections, so they aren't bought to show off. No, this is a question of how society values something, or at least, of how a certain section of society values things. We may do well to ruminate upon how our own position in society is reflected not by our possessions, but by our attitude to how those possessions are valued. **AP**

**'I'm not talking about prestige because, after all, plenty of rare and valuable things are bought by anonymous buyers and disappear into private collections'**

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)

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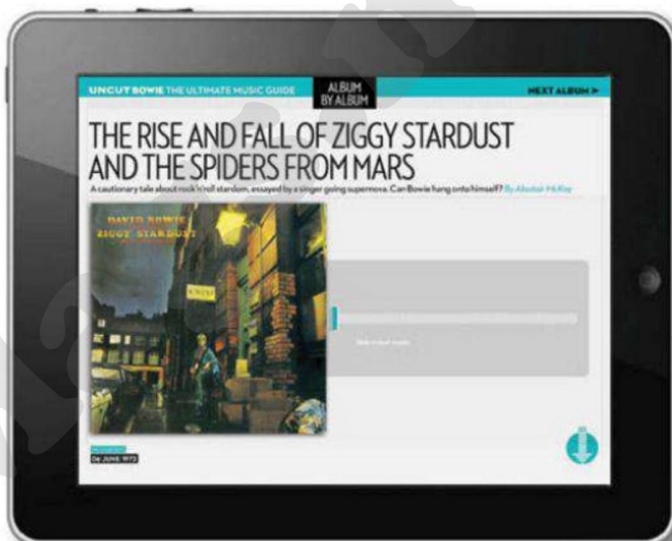
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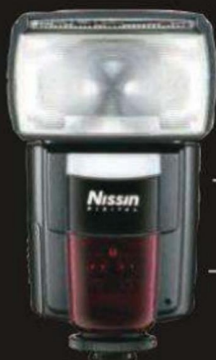


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